October 15

VOGUE

RETAIL TRADE EDITION



ADDED:

a new fashion area

from the hemline down

CHANGED:

the fashion after five

50 CENTS

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OCTOBER 15TH TRADE EDITION

HOW VOGUE TO USE THIS ISSUE:

Highlight the "new fashion area" by featuring shoes and stockings in a store-wide promotion.

WHAT "VOGUE SAYS" ABOUT THE FASHION POINTS IN THIS ISSUE CAN SELL FASHIONS BASED ON SIMILAR IDEAS FROM YOUR OWN STOCKS THROUGH *ADVERTISEMENTS, DISPLAYS, AND SALES TRAINING.*

FASHIONS FOR THE "NEW FASHION AREA —BELOW THE HEMLINE"

Shoes, stockings, and shorter dinner costumes (*pages 45-49*)
Jewel-toed slippers; after-five coats for evenings at home (*pages 84-85*)
Five patterned stockings (*page 106*)

"THE FASHION AFTER FIVE —CHANGED" (*pages 50-61*)

The little hat—in Paris and America (*pages 50-51*)
The furred wool suit; the short evening coat (*pages 52-53*)
The bud-pink jabot cap; red and pink jewellery (*pages 54-55*)
Dresses, suits, and coats for "evenings that start nearer seven" (*pages 56-59*)
Four Paris copies for "dressing to the sevens" (*pages 60-61*)

MORE FASHION NEWS

Two fur-lined greatcoats (*pages 70-71*)
Day dresses in the thinnest new fabrics (*pages 72-73*)
From Paris: glittering jewellery; unglittering evening costumes (*pages 74-77*)
New coiffures: the towel cut; the whittle cut (*pages 78-79*)
For Mrs. Exeter: new evening fashions; city-country costumes (*pages 86-89*)
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Ten petticoats—for a "slender new way of dressing" (*pages 102-105*)

NEWS IN DECORATING

New colours and fabrics for rooms (*pages 94-97*)
A new silver pattern in new dining arrangements (*pages 98-99*)
Working fabrics in decorating (*pages 100-101*)

See "Vogue Says" quotes on page 4, this trade edition

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VOGUE, OCTOBER 15, 1953, VOL. 122, NO. 7

"Lingerie:
A MOST-WANTED PRESENT"

Lingerie Fashions to Promote for this Christmas

COLOURS AND PRINTS

- Black lingerie, pretty and newly lady-like: the news in nightdresses, petticoats and slips (often with matching panties); necessary under black fashions, smart beneath brown, gay under red.
- Other shades, notably the champagne to chocolate range in this season of brown fashions, are also designed to underline costume colours.
- Prints run through all lingerie. Nightdresses, bed jackets, peignoirs, slips, petticoats and panties are often delicately sprigged with flowers. Fur prints and bold paisleys are news in negligées.
- White and pastel lingerie looks fresh with floral-printed ribbon trimming.
- Other trimmings (lace and lots of it) often add colour-contrast, i.e., black lace on red; écru lace on pastels.
- Iridescence: news now in peignoir-and-nightdress sets; still important in slips or nightdresses with two layers of different-coloured nylon tricot.

SHAPES AND LENGTHS

- Underlining for this year's slender silhouette: decorative (not prop-like) petticoats, always smooth-over-the-hips however full at the hem, many with ruffles underneath their smooth hems; narrower slips and petticoats, sometimes slit at the sides and feminine (rather than tailored) in silhouette or trimming.
- Long nightdresses are strongly back in favour, partly because there is so much black and black looks best when long. Street-length nightdresses appear, particularly for the young. Both lengths often have peignoirs to match.
- Street length robes look young and fresh, either well-waisted or straight-hanging. Peignoirs lead in elegance. Coachman or classically-wrapped designs (sometimes matched to pajamas) give more complete coverage and little capes appear along with true bed jackets.
- Panties are prettier than ever and have a variety of shapes from short to the longer lengths now needed over new long-line corsets.

FABRICS AND TEXTURES

- More lace is news. Nylon lace, especially, is made with new fineness whether it is hand-made and imported or machine made and domestic. It is responsible for a look of great luxury in nylon tricot nightdresses, slips, petticoats and panties, and looks very fresh when used as trimming on many newly-feminine pajamas.
- Nylon tricot continues to be the most-used fabric in lingerie. Georgette and crêpe-de-chine: two of the fine textures that are news now in nylon. Satin and soft crêpe weaves are still important in silks and rayons.
- Other-textured nylon most often trims lingerie. Nylon satin ribbon, nylon velvet piping, as well as lace, pleats, shirring and net, appear on nylon tricot.
- Practicality plus prettiness in robes has resulted from the use of synthetic fabrics such as fleecy orlons, velvety nylons and quilted nylon. Flannels and challis of wool or rayon are still very important.
- Crisp but pliant fabrics such as taffeta have replaced the stiff buckrams and lacquered nets in petticoats. Here, again, lace is used lavishly.

Additional copies of these pages are available for sales training at $2.00 per 100 copies. Write: Vogue Merchandising Service, 420 Lexington Avenue, N. Y. 17, N. Y.

RIGHT NOW: TIME TO PROMOTE IT

Men, and How to Help Them

Get ready for the men. They will be with you for the next two months, and because they are so often confused about what to buy, and just as often confused about what size to buy it in, consider new ways to help them and to reduce exchanges.

- Many stores have found it very profitable to have a whole boutique just for men at Christmas time. If this won't work in your store, consider giving over some part of your lingerie department, perhaps only a screened-off counter, to the men. Or, you might have Men Only nights before Christmas.
- Let windows suggest well-decorated dressing rooms with each mannequin in black or lacy lingerie wearing sparkling jewellery and pretty after-five shoes. The atmosphere: elegant, non-risqué. The implication: the new "respectability" of black and lacy lingerie that is making more women want it.
- Be sure your selling staff knows the fashion points on the opposite page and in your stocks well enough to use them as points of sale. Suggestions of, for instance, a brown slip to underline brown fashions can make sense to a man who is undecided about what to buy for his wife.
- Consider printing wallet-sized cards with spaces headed "lingerie size," and "proportioned lingerie size" and with spaces, too, for shoe, stocking and dress sizes. Put the cards into bowls labelled "Just for Men." Then, after a man customer has decided what he wants to give his wife, but has given only a vague idea of what size he wants it in, he can be encouraged to take one of these cards home, fill in the necessary information, keep the card for future purchases, and, of course, telephone the staff member who helped him and give her the information for this purchase.

To Help All Your Customers

- Advertise new-fashion in lingerie as importantly as new-fashion in ready-to-wear. Make a point of lace this Christmas season by showing lacy lingerie through a foreground film of lace in a newspaper advertisement. (Watch for future pre-Christmas issues of Vogue for strong headline copy.)
- VOGUE SAYS: "SEE THE PRETTY PETTICOAT" (pages 102-105 of this issue)—headline for a newspaper advertisement or display copy for a Christmas window of "dashing" black petticoats trimmed in shades of pink-to-red.
- Selling staff members can make extra sales by reminding customers always of the other women on their Christmas lists, and showing them especially pretty new bed jackets, fresh packaging ideas for panties, ideas that *might* tempt the shopper to buy for herself too.
- Don't forget those special delicacies—pure silk lingerie, new nylon crêpe-de-chine, finely made children's underwear—in your Christmas advertisements and displays.

Proportioned Fit: A Strong Selling Story

Women have become increasingly conscious of the proportioned size range in lingerie as well as in ready-to-wear. Christmas promotions tieing in with ready-to-wear can introduce many more women to this important aspect.

- An advertisement of five-foot-five-and-under fashions might have an "ear" showing a slip with a small-scale proportion.
- Junior-sized fashion advertisements can have "ears" or fashion figures of lingerie in the exciting designs now found in junior sizes, i.e., iridescent slips; printed lingerie; short, dress-like robes.
- In the women's fashion department, island displays of ready-to-wear can have background screens draped with proportioned slips, their sizes clearly marked and their silhouettes reflecting those of the fashion mannequins' costumes.
- Consider printing little cards (similar to the ones suggested above for the use of men shoppers). But on these cards, print spaces across the top for several names and include "proportioned bust size" too if your department carries this type of lingerie. These cards might be headed, Vogue Says: "Lingerie—a most-wanted present" and might well encourage future lingerie purchases that might not otherwise be made.

Relate Lingerie to Fashion and Fragrance

- In colour windows of, for instance, fashions in the "span of browns," include a lingerie mannequin behind each ready-to-wear mannequin. Let the slip or petticoat she wears reflect or punctuate the special brown shade of each costume.
- Consider paying half the cost of a ready-to-wear advertisement to illustrate the wardrobe idea of slips and petticoats that underline fashion's silhouettes. For instance: a fashion figure in a narrow but slit-hemmed slip can be sketched in the same pose as a figure-following suit.
- Let fragrance express the mood of lingerie in advertisements as well as in window and interior displays, i.e., sophisticated, heady perfumes shown with black lace; light, floral scents with flower-sprigged nightdresses.
- Interior displays can make use of other departments' fashions to help focus on lingerie. In both stocking and lingerie departments, new stockings with lingerie-coloured tops can be shown on island displays with slips and petticoats that echo those colours.

How You Wrap It: An Important Selling Factor

Pretty packaging can add so much prestige to presents from your lingerie department that it might well be worth the extra expense and trouble. Consider using:

- flower-printed or pastel paper with artificial flowers tied into the ribbon for presents of flower-sprigged lingerie;
- black paper ribboned in scarlet satin for black lingerie;
- new ideas to make panties a more-often-thought-of present. Package them in wedding cake boxes or slip coloured panties inside bright balloons, to be tagged and hung on the tree.

These packaging ideas, illustrated in the "ears" of lingerie advertisements, and included in lingerie displays, can be important points of lingerie sale, particularly for men.

Let what "Vogue Says" headline your advertisements and underline your displays.

QUOTE VOGUE AND SELL FASHION

YOUR RELEASE DATE: OCTOBER 16TH

To Sell Shoes and Stockings for the "New Fashion Area—Below the Hemline:

VOGUE SAYS: "Late-day shoes—highly decorative news"
VOGUE SAYS: "Evening shoes—much jet, gold, glitter"
VOGUE SAYS: "Brown satin sandals—asymmetrically cut"
VOGUE SAYS: "Black satin pumps—with stiletto heels"
VOGUE SAYS: "Gold kidskin pumps—with red heels"
VOGUE SAYS: "Evening shoes—Persian stampings, satin heels"
VOGUE SAYS: "Evening shoes—with instep straps"
VOGUE SAYS: "Stripped sandals—black satin and jet"
VOGUE SAYS: "Stripped sandals—amber satin and jet"
VOGUE SAYS: "Black brocade shoes—for evening"
VOGUE SAYS: "The jewel-toed slipper—fashion at home"
VOGUE SAYS: "The slipper—red satin with rhinestones"
VOGUE SAYS: "Black velvet mule—the toe paved with jewels"
VOGUE SAYS: "Black satin slipper—jet-sewn"
VOGUE SAYS: "Red velvet shoe—for pink evening dresses"
VOGUE SAYS: "Red velvet evening shoe—with a glittery bow"
VOGUE SAYS: "Sandals—black and gold brocade"
VOGUE SAYS: "White stockings—real stocking news"
VOGUE SAYS: "White stockings—pearly film when on the legs"
VOGUE SAYS: "Black stockings—airy darkness on the legs"
VOGUE SAYS: "Stockings—individual and important fashions"
VOGUE SAYS: "Stockings—shimmering shades of gold"
VOGUE SAYS: "Lace stockings—meant to make their mark"
VOGUE SAYS: "New stockings—with day-length dinner dresses"
VOGUE SAYS: "New stockings—a pink-tinged beige"
VOGUE SAYS: "Stockings—pale shade with faint amber overtones"
VOGUE SAYS: "Stockings—sheer, almost-black"
VOGUE SAYS: "Patterned stockings—news below the hemline"
VOGUE SAYS: "Tweed stockings—smart with new tweeds"
VOGUE SAYS: "Nubby-textured stockings—with flannel; cashmere"
VOGUE SAYS: "Patterned stockings—news below hemline"
VOGUE SAYS: "Lace-patterned stockings—for a black dress"

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. 12" x 15" unmounted display sheets

b. counter-type tent cards

Fill in the number wanted in each size and return this coupon to us, please (10/15/53)

VOGUE SAYS: *"Shoes and stockings—focal points in a costume"*
a ☐ *b* ☐

VOGUE SAYS: *"A new look for evenings that start at seven"*
a ☐ *b* ☐

NAME.....

STORE NAME.....

ADDRESS.....

CITY..... ZONE ..... STATE .....

VOGUE MERCHANDISING SERVICE, 420 LEXINGTON AVE., N. Y. 17, N. Y.

To Sell After-Five Hats, Suits, Coats, and Dresses:

VOGUE SAYS: "The after-five hat—in creamy pink satin"
VOGUE SAYS: "White satin toque—for late day"
VOGUE SAYS: "The little-hat—part of the late-day costume"
VOGUE SAYS: "The after-five hat—fashion above the eyebrows"
VOGUE SAYS: "Bud-pink satin jabot cap—a rose in the hair"
VOGUE SAYS: "Velvet coat with daytime lines—at the theatre"
VOGUE SAYS: "The short evening coat—newly exciting"
VOGUE SAYS: "The slenderly wrapping evening coat—day-length"
VOGUE SAYS: "Flannel suit; satin blouse—for movie evenings"
VOGUE SAYS: "Black and brief suit—for dining informally"
VOGUE SAYS: "The dinner suit—furred wool"
VOGUE SAYS: "Satin dress with covered arms—for dancing"
VOGUE SAYS: "Emerald-green satin dress—for bridge"
VOGUE SAYS: "Black satin sheath; velvet bolero—at the theatre"
VOGUE SAYS: "Shorter, full-skirted dinner dress—the fashion"
VOGUE SAYS: "Shorter, slender dinner dress—in ribbed silk"
VOGUE SAYS: "The dinner skirt—shorter; demi-full"
VOGUE SAYS: "Amber satin skirt; black velvet top—at dinner"

To Sell Coat, Dress Fashions:

VOGUE SAYS: "The fur-lined greatcoat—smart as a fox"
VOGUE SAYS: "The greatcoat—spilling over with fox"
VOGUE SAYS: "Pale-taupe greatcoat—panelled in blue fox"
VOGUE SAYS: "The greatcoat—full of red fox"
VOGUE SAYS: "The slender day dress—steady diet of smartness"
VOGUE SAYS: "The slender day dress—in the thinnest new fabrics"
VOGUE SAYS: "The bloused-back, high-waisted dress—all-day"

To See Fashions for Mrs. Exeter:

VOGUE SAYS: "Mrs. Exeter's evening dress—indispensable lace"
VOGUE SAYS: "Mrs. Exeter's dress—flattery of warm white"
VOGUE SAYS: "A tweed jersey sweater dress—Mrs. Exeter's find"
VOGUE SAYS: "Mrs. Exeter's city coat—a narrowish line"
VOGUE SAYS: "Mrs. Exeter's city-country costume—dark grey"

To Sell Jewellery, Petticoat Fashions:

VOGUE SAYS: "The coil bracelet—bright rose beads"
VOGUE SAYS: "Strands of baroque pearls"
VOGUE SAYS: "A cuff of many shapes and shades of red stones"
VOGUE SAYS: "Coral, quasi-pearl earrings—talisman-rose touch"
VOGUE SAYS: "The necklace—in frost-covered rose beads"
VOGUE SAYS: "Bracelets—in dusky shades of rose"
VOGUE SAYS: "Earrings—in American Beauty red"
VOGUE SAYS: "The pretty petticoat—slender way of dressing"
VOGUE SAYS: "Pretty petticoats—in rose; in black"
VOGUE SAYS: "The petticoat—slim to a point"
VOGUE SAYS: "The petticoat—slim and slit at the sides"
VOGUE SAYS: "The petticoat—black, lacy, and newly slender"

To Sell Men's Clothes:

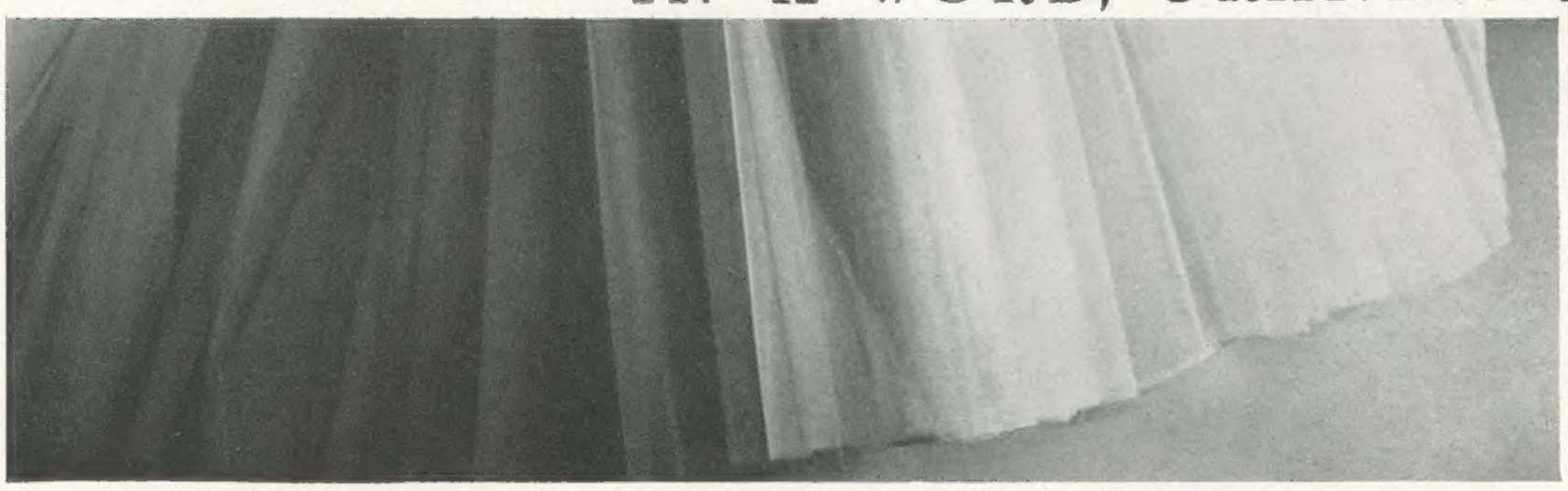
VOGUE SAYS: "The navy-blue, single-breasted suit—for men"
VOGUE SAYS: "For a man's suit—newly-narrowed shoulders"
VOGUE SAYS: "Single-breasted dinner jacket—for men"

To Sell New Ideas in Silver, Decorating:

VOGUE SAYS: "New silver pattern—polished down"
VOGUE SAYS: "New silver pattern—harking only forward"
VOGUE SAYS: "Light luxurious fabrics—with a new functionalism"



IN A WORD, GRAND...



BONWIT TELLER

billowing
nylon tulle, shirred, smocked, sparkled with rhinestones. Completely ravishing
in pale pink, blue, white 10 to 14 by Rudolf 245.00
Please, no mail or telephone orders.
New York Chicago Cleveland Boston White Plains





The brilliance of Steuben crystal is inherent in the crystal itself . . . each piece devotedly hand made and hand signed. Few other possessions, few other gifts, promise such permanence of beauty. Shown here, from the famed collection in the Steuben Shop: a pitcher of classic simplicity, $37.50; an ornamental bowl with swirl base, $100.00; a bright-handled sugar bowl and cream pitcher, $17.50 each. A catalogue of Christmas gift suggestions will be sent upon request.

STEUBEN GLASS

718 FIFTH AVENUE • NEW YORK 19, N. Y.

that ayres look —



EULA

ELEGANCE ELOQUENTLY EXPRESSED
IN A SLIPPER SATIN DINNER DRESS, JEWELED CORONET
AND GOLD LACE JEWELRY. ALL BY HATTIE CARNEGIE

L. S. Ayres & co.
INDIANAPOLIS



Vogue
October 15th, 1953

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Whole No. 1917

Hudson's Woodward Shops

DETROIT'S AVENUE OF FASHION



Edwardian elegance in pale pink satin
HARVEY BERIN projects the back-swept
silhouette in lustrous pure silk satin
embellished with lace
and shimmering jewels.
Sizes 10 to 16 175.00


Gunther
Jaeckel
10 East 57th
Norwegian Blue Fox
...prophetic fashion in the drifting
loveliness of a swirl cape.

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

GRAND BALL GOWN FOR A GRAND ENTRANCE. SCARLET SILK TAFFETA, TOPPED WITH A HUGE SHAGGY POPPY. A BEN REIG DESIGN.

TONI FRISSELL

IN NEW YORK AT DE PINNA



Van Raalte

"BECAUSE YOU LOVE NICE THINGS"



Long-sleeved gown ruffled with nylon lace and permanent pleats. In Dawnglow or Blue Horizon, $14.95. Briefly sleeved, briefly embroidered gown in the same colors plus Mimosa, $10.95. At fine stores everywhere or write Van Raalte, 417 Fifth Avenue, New York 16, New York. We'll tell you where.

Cover your shoulders charmingly in luscious nylon tricot gowns by Van Raalte



—and Van Raalte is famous for gloves and stockings, too!



Why do I like made-to-order face powder?

Nothing I wear can do as much for my beauty as my face powder. Nothing is so personal . . . nothing so necessary. That's why I depend on the expert advice of the Charles of the Ritz consultant—who creates a personal formula exclusively for my skintone.

$2, $3 (Introductory size $1) all prices plus tax.



Charles of the Ritz

pretty promise for legs: **END GARTER RUNS FOREVER**

PRETTY PROOF OF THE PROMISE: the way this lacy, fragile-looking **Nylace Top** takes strenuous wear. You can pull it, poke it, even pierce a hole through it . . . still no runs can ever start from Berkshire's comfortable, stretchable Nylace Top! It's the very newest advance in stockings, the very newest fashion for glamourous legs. It's the Nylace Top, only on sheer clear Berkshire Stockings. Beautifully full-fashioned, in proportioned lengths.

sheer sheer

Berkshire

STOCKINGS



the
fabulous
new
NYLACE
TOP

BAG BY BIENEN-DAVIS

JEWELRY BY THE VOGUE JEWELRY COMPANY


Roman Stripe
proportioned stockings
Fall's most exciting stocking COLOR ... a vibrant glow of golden brown
TOAST OF THE TOWN!

D'ORSAY

. . . takes pride in introducing a new and distinguished perfume that whispers "Someone lovely has just passed by"

Fantastique





hat-tatiana of saks fifth avenue

*trade-mark mutation mink breeders association

new horizons . . . wondrous in scope, the dimensional manteau of radiant emba royal pastel* mutation mink. saks fifth avenue • new york chicago • beverly hills • detroit • pittsburgh • san francisco • philadelphia



THE Fleece of This Fall... is, of course, Worumbo's magnificent "Arcana" plush fleece which Matlin maneuvers with infinite skill into this greatcoat. At L. S. Ayres, Indianapolis; Joseph Magnin, San Francisco; Harzfeld's, Kansas City; Bonwit Teller, All Stores. Or write: Worumbo Manufacturing Co., 1407 Broadway, New York 18.

FROM OUR SPANISH RENAISSANCE COLLECTION . . . *an original, supremely elegant design created exclusively for us by famed Marbel of Madrid and reproduced with line-for-line exactness by Grobé. The summation of all that is truly cosmopolitan and sophisticated, we call it*

CASTELLAÑA



Black and white, pumpkin and oxford grey, navy and royal blue pin checked wool and rayon, fully taffeta lined. **59.95**
Black or navy-blue silk Peau de Soie, **69.95**
Misses' sizes. Dress Circle, Fourth Floor

FRANKLIN SIMON—FIFTH AVENUE AT 38th STREET, NEW YORK · PEACHTREE AT PONCE DE LEON, ATLANTA, GEORGIA
In San Francisco at H. Liebes & Co. • In Philadelphia at Bonwit Teller

Palter DeLiso



JAY THORPE, *New York*
BLUM STORE, *Philadelphia*
HARZFELD'S, *Kansas City*
HAGGARTY'S, *Los Angeles*

NICK OF TIME...
Palter DeLiso nicks the tips
of the new pointed silhouette for
new, new news. Be first to wear it, day
or evening. It's theatre in the square.



A New Twist in *Eisenberg Ice* ✳

Beautiful, blinding blaze of splendor
gem-set like the world's greatest jewels in
a new motif of rippling glitter. Pins, Earrings, Necklaces,
Bracelets, from $10.00 to $35.00 (plus tax).

EISENBERG JEWELRY, INC., 22 WEST MADISON ST., CHICAGO 2, ILL.

Her eyes as stars of twilight fair,

Like twilight's, too, her dusky hair,

But all things else about her drawn

From May-time and the cheerful dawn.

WORDSWORTH

YARDLEY

a language of loveliness

Fragrances
Aids to Beauty
Bath Luxuries

LUNCH WITH ERICH VON STROHEIM

BY OLIVER JENSEN

As a director, he was twenty years ahead of his time; as an actor— "it is still an open question whether life imitates art or vice versa."

ALTHOUGH he was thinly disguised in an ankle-length polo coat and pork pie hat and stood with his short, solid back toward me, I had no trouble finding my luncheon host, Erich von Stroheim, in the Paris restaurant where we were to meet; his neck is an infallible advertisement. That famous roll of close-shaved flesh, swelling brutally over its tight collar, does even more than the rigid monocle and the stiff *Herrenklub* mannerisms to recall the arrogant movie Prussian who was ballyhooed in two world wars as "The Man You Love to Hate." It is the only neck in the world which is also a trademark. As I drew near, it had bent over a waiter's hand on which reposed a paper plate full of raw meat. Von Stroheim explored it with his finger while speaking in rapid French with the waiter and a handsome lady who hovered beside him.

"Will it do?" he asked the lady, who then probed the plate too.

"This is genuine ground steak, isn't it?" she asked the waiter.

"Of course, Madame. The finest quality."

"Then take it out at once," ordered von Stroheim with a commanding wave of his hand. Then he greeted me and introduced his companion, his old friend Denise Vernac, a French film actress. The ground steak, I learned, had not been inspected in the interest of our lunch but before it was delivered to von Stroheim's car, parked outside, as a light refreshment for his little dog. "He is a secret police dog," volunteered my host in his familiar Teutonic accent. "One part of him is police dog. The other part is secret." As he subsided from this joke, von Stroheim explained that he had picked up the dog, now called "Trouble," in the South of France. Trouble and another dog named *Plume Patte*, which means feather paw, completed his household in a rambling country place at Maurepas, on the outskirts of Paris.

Although he has been an American citizen since 1926 (he has a son who served in the U. S. Army), von Stroheim nowadays makes France his home. I found out why when I made an injudicious remark about Hollywood. "Hollywood!" he snorted. "That's why I live in France. In France, if you write a great book, paint a great painting or direct a great picture, ah—fifty years later you're a master and the young men doff their hats to you."

During the 1920's von Stroheim was one of the great directors of all time, on whom the film historians have bestowed with justice that much overworked title "genius." They class him with those other patriarchs of the cinema, David Wark Griffith, Thomas Ince, and Cecil B. DeMille. He made masterpieces like *Blind Husbands*, *The Wedding March*, and *Greed;* he was an innovator who wrote and directed and also acted in his own movies. Suddenly that career blew up, and von Stroheim is unhappily aware that he is principally remembered as an actor. The part he generally played was, of course, quite a creation itself. In the first World War it was a crude propaganda villain (as in *For France* and *The Hun Within*) addicted to shooting old men in the back, hurling Belgian babies from windows, and chasing innocent girls all over France. By the 1930's and the second war, it matured and could even be called subtle: as the understanding German officer in the pacifist French film, *Grand Illusion*, and the foxy Rommel of *Five Graves to Cairo*, von Stroheim won garlands from the critics. But they do not solace the man who feels that acting is secondary to his main career.

"My pictures of twenty years ago, made after endless battles with the money overlords, are classics today," he said. "They're shown in museums and before film societies all over the world. I'm accepted as a pioneer in every history of the movies, but the producers still won't admit they were wrong in what they said about my work."

What they said consisted of epithets like "wild-eyed aesthete," "spendthrift," and "megalomaniac." Unconcerned with costs, von Stroheim indulged any expense that contributed, in his mind, to added realism. Once he had the coat of arms of a mythical country carefully embroidered on the silk underwear of every member of its army, although throughout the film the soldiers decorously remained fully clad. Clothing unreality in truthful detail, von Stroheim reasoned, would induce his cast to perform with greater realism, a line of argument that fell on deaf ears from Culver City to Burbank.

The main von Stroheim theme was invariably lust—whether for money, love, or debauchery—and he displayed it on the screen with re-

(Continued on page 127)



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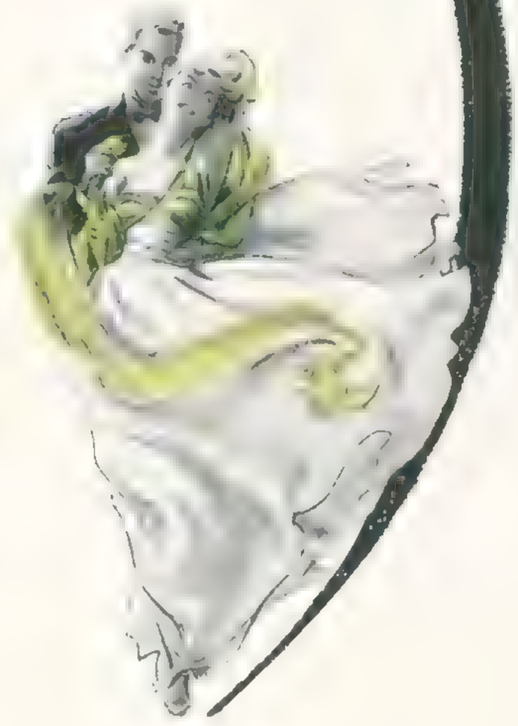
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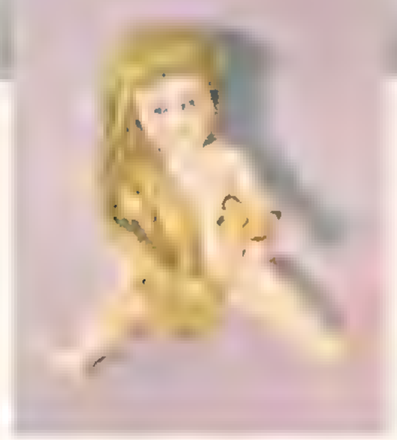
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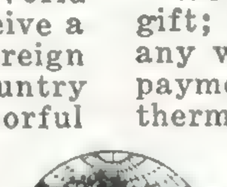
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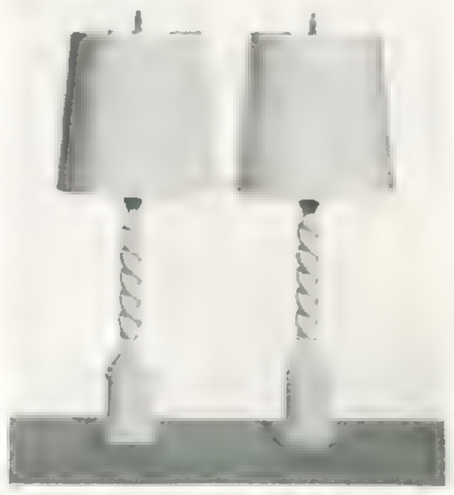
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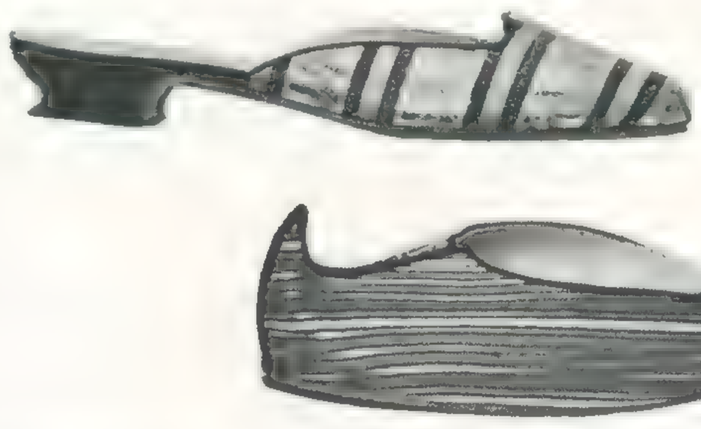


Left: Shirt for a lady. Made of sheer French worsted and dotted with hand-picked French knots; by Alfred of New York. Sizes 10 to 18. In beige, white, red, pink. $18.95. Bloomingdale's, Lexington Avenue at 59th Street, New York.



Right: Nice reflection on tweeds, on shirt and sweater life—wide link bracelet of copper discs, polished like bright pink mirrors. $3 inc. tax, ppd. Roslyn Hoffman, 656 B'way, N. Y. 12, N. Y. *Right:* New Zealand capeskin, here in a delicious pale-pink, is the fabric of this handsome jacket. Also aquamarine, white, yellow, blue, gold. Sizes 10 to 18. $29.95 ppd. Miller's Curio Co., 256 East Congress Street, Tucson 1, Arizona. *Below:* Fashion at-home note—new Capezios in bright fabrics worked over with metallic thread. Siamese slipper with spool heel of patent leather, $10.95. Heel-less Turkish slipper, $7.95. Rich's, 1516 Wisc. Ave., N. W., Wash., D. C.



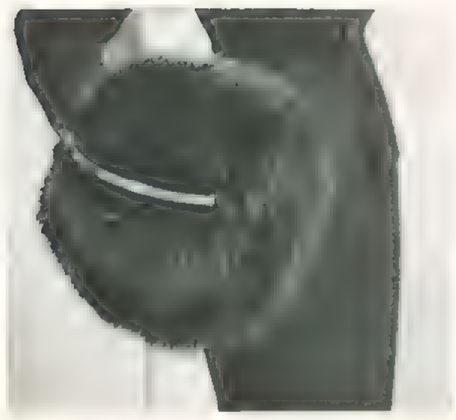




Left: An eyebrow toque (very important hat fashion this year) of velvet, in any colour you like—it's from a custom order milliner. $25. Talbert, 551 Madison Ave., N.Y., *or* (at a new address in Washington, D. C.) 1001 Conn. Avenue, N. W.

HOUND

...*October outlook*



Left: This, for a lady-into-fox year in fashion—big muff of silky black fox. The gilt bar snaps open a velvet pouch, big enough to hold all your handbag accoutrements. $40 including tax, ppd. David's Furs, 50 West 57th St., New York.

GRIGSBY



Above: From Italy, this pair of sweaters with delicately scalloped edges. In pale-blue, white, black, caramel-brown, leaf green. Sizes 34 to 44. Cardigan, $17; pull-over, $16. Raleigh Haberdasher, 1310 F St., N.W., Washington, D. C. *Above, left:* At-home clothes in a Byronic form—the russet-brown velveteen breeches, $29.95. The white linen blouse, with frills of lace, $69.95. Erlebacher, #4047, 1133 Conn. Ave., N.W., Washington, D. C.

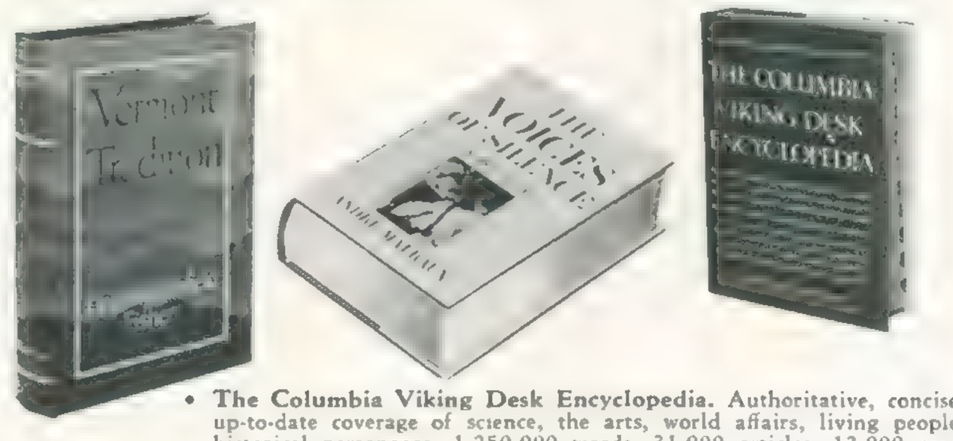


Below, right: A cuff bracelet, big and solid and gold-looking, $2.95. There's also a matching belt (not shown), $3.95. Prices include tax and postage. Old Pueblo Traders, Box 4035-V, Tucson, Arizona. *Below:* A jersey blouse with a flexible neckline—here it's V-necked, but you may square it by pinning the sides with clips. In black, white, red, or turquoise. Sizes 10 to 18. $10.95. Clothes Horse (at this new address), 128 East 56th St., New York.





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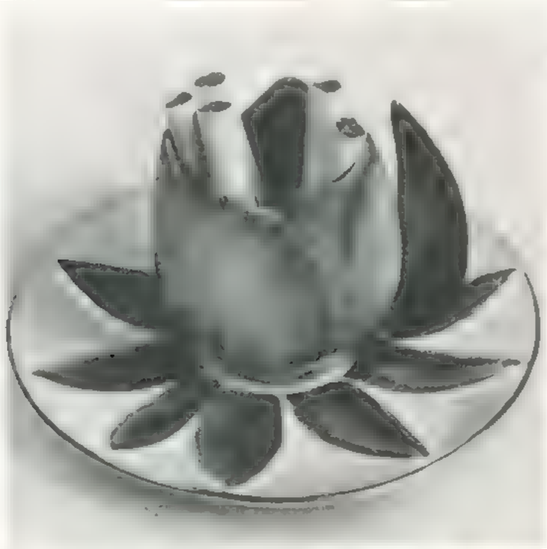
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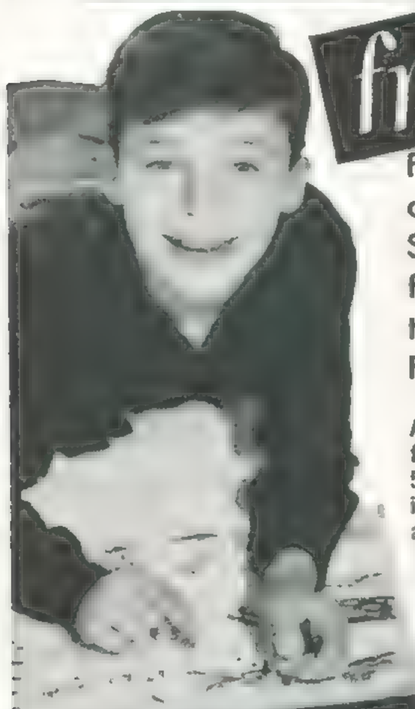
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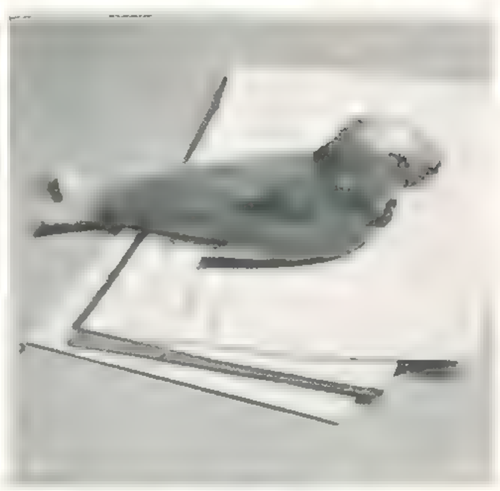


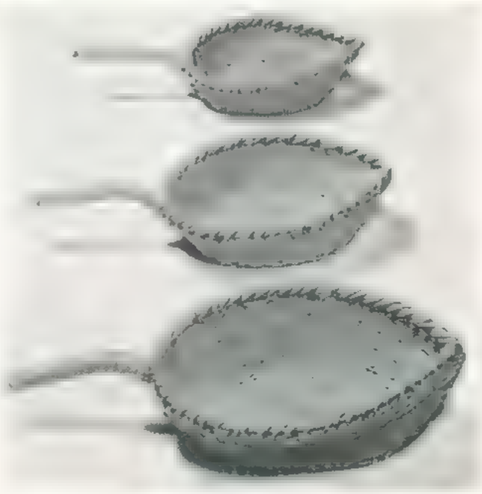
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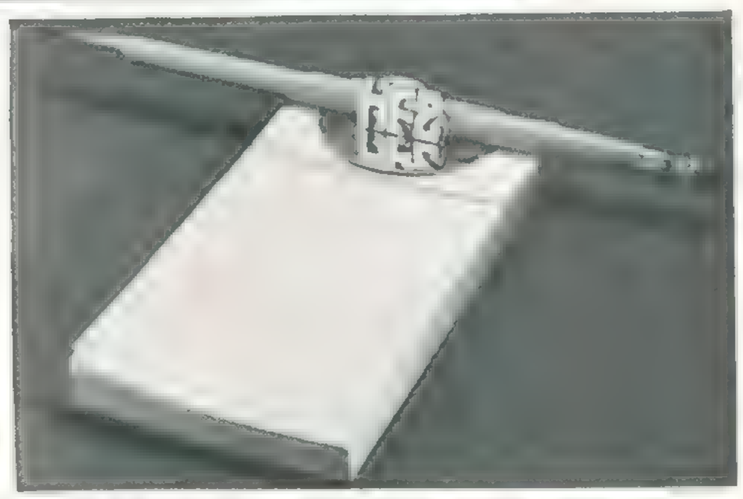
SHOP

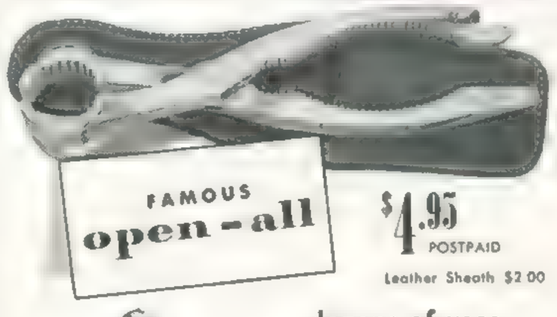




Left: Professional charmer (and paperweight)—this baby seal with long, winning whiskers and a red leather collar. He is made, curiously enough, of baby seal skin. $3.95 ppd. Camalier & Buckley, 1141 Connecticut Avenue, N.W., Washington, D.C. *Left:* A nest of leaf-shaped hand-woven baskets, the right sizes for potato chips, fruit, biscuits. $3.50 ppd. for the three. Gotham Gifts, 67-85 Exeter St., Forest Hills, N.J. *Below:* Two Christmas ideas—think about them now; they're monogrammed. The paper cutter (a 6" ruler) has a three-letter monogram for a handle. $12.95. The pad clip has an initialed pencil-holder. $7. Both made of sterling silver. Prices include tax and postage. Bournefield-Strong, 660 Fifth Ave., N. Y.







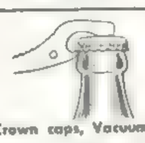
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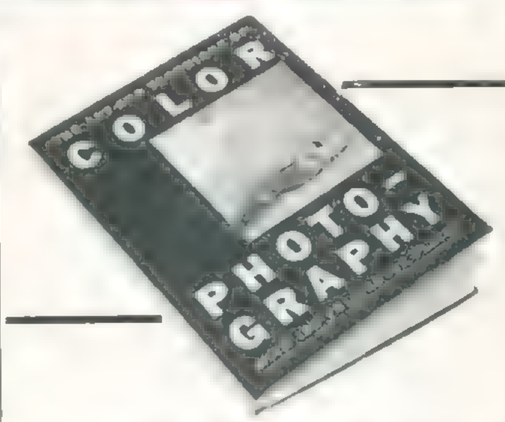
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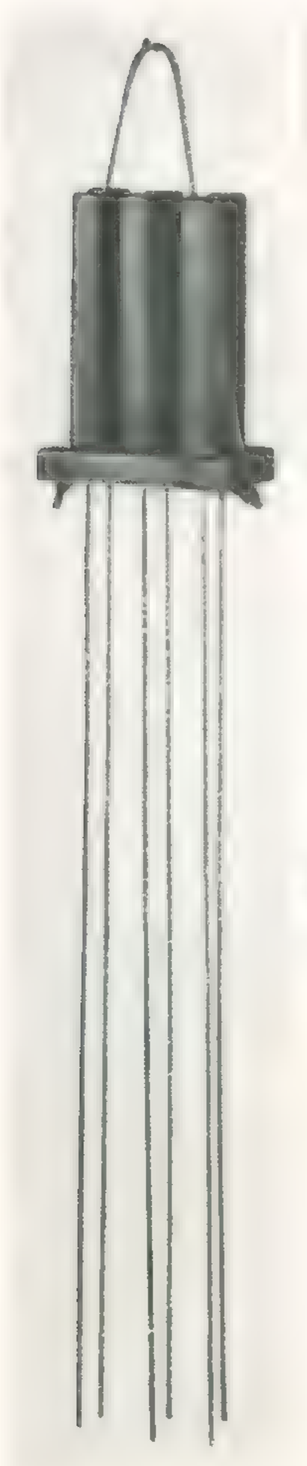
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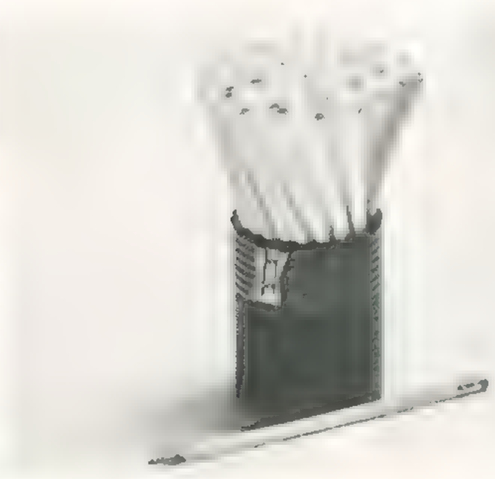
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HOUND

. . .October outlook







Above: A big leather cup filled with some 48 pencils. There's a little gilt pencil sharpener fitted into the side. The leather (black, green, or coral) is banded with gold tooling. $6.95, ppd. Gilbert & Leonard, 1544 Northern Boulevard, Manhasset, N. Y. *Far left:* For shashlik, shish kebab, even the exotic hot dog: these 29" long skewers of rock maple and stainless steel. They come in a wooden block that hangs by a leather thong, preferably next to an open fire. $4.95 for a set of six, ppd. Drexel Enterprises, Inc., Litchfield, Connecticut. *Left:* A new fireplace fixture to keep logs in their places. This 36" long "Unitool" lifts, scoops, pokes, generally stokes the fire. Hand-wrought iron. $13 ppd. Masselman Designs, West Redding, Connecticut.

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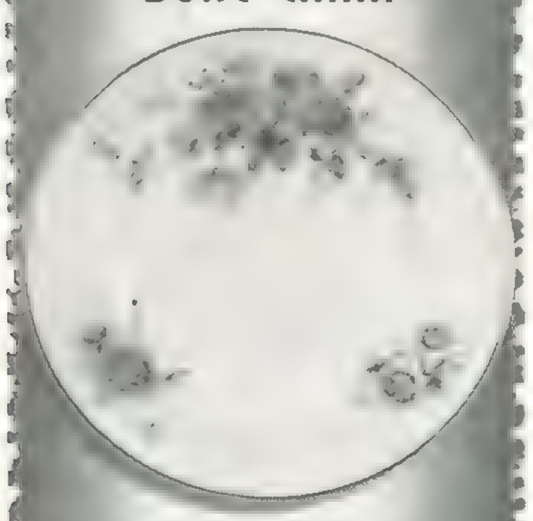


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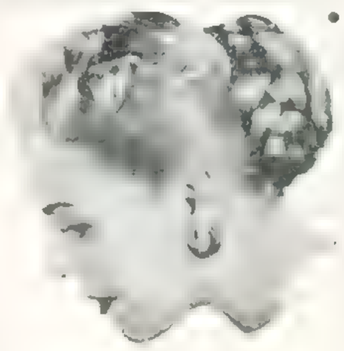
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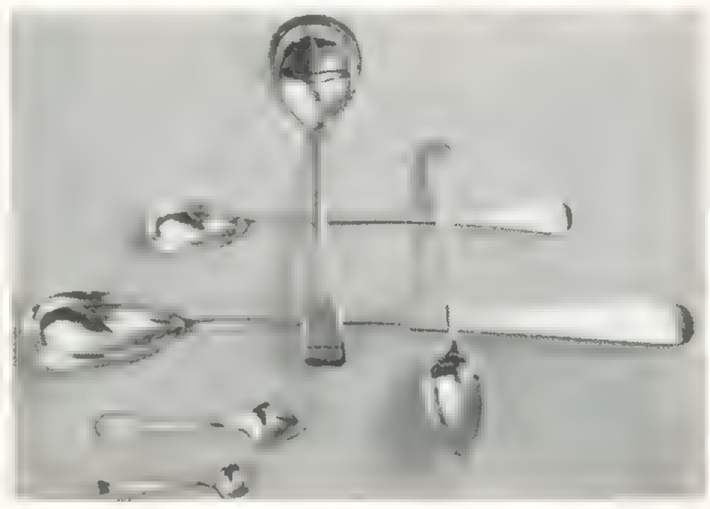
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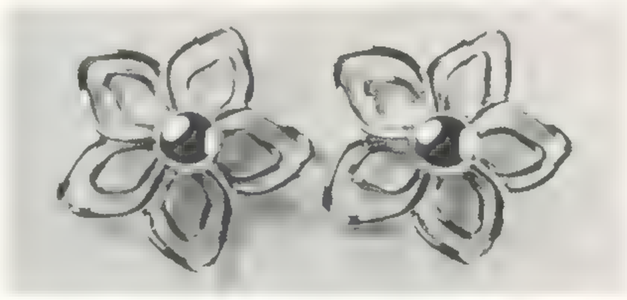


SHOP



Left: Just the length of a Christmas stocking: this 15" long shoe horn of pigskin leather over steel. $3.50 ppd. includes a gold monogram. Mastercraft, 212 Summer St., Boston, Mass. *Below:* The kind of table silver that goes to the Cranbrook Museum (some of it has). The spoons below are handwrought in the style of the Georgian period. A six-piece place setting of this design, $69. Shaw & Brown, 1618 Wisc. Ave., N.W., Washington, D. C. *Below left:* Cut flowers—these are gilded earrings made of airy cutwork petals. The useful kind of *big* earrings that are not too dressed-up. Wear with a suit. $3.50 inc. tax, ppd. Fitz-er Jewellery, 110 E. 59 St., N. Y.







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HOUND

...*October outlook*



Above: A new double-boiler, handsome enough to go to the table. This is made of copper and white china (a nice contrast of textures). Two sizes —1 quart, $13.45; 1¾ quarts, $17.95. Bazar Français, 666 Sixth Ave., N. Y. *Right:* Flexible fishes, three of them, hanging from a silver bar and looking very gay and active. This pin was handmade in Peru, of sterling silver. $19.95 inc. tax, ppd. W. H. Smith Associates, 22 W. 56 St., N. Y., N. Y. *Below right:* From England, a new lighter that works (on lighter fluid) without any clicking or snapping. Nice idea for pipe-smokers. Claret, ivory, black, or walnut. $15. Lewis & Conger, 1152 Sixth Ave., N. Y.

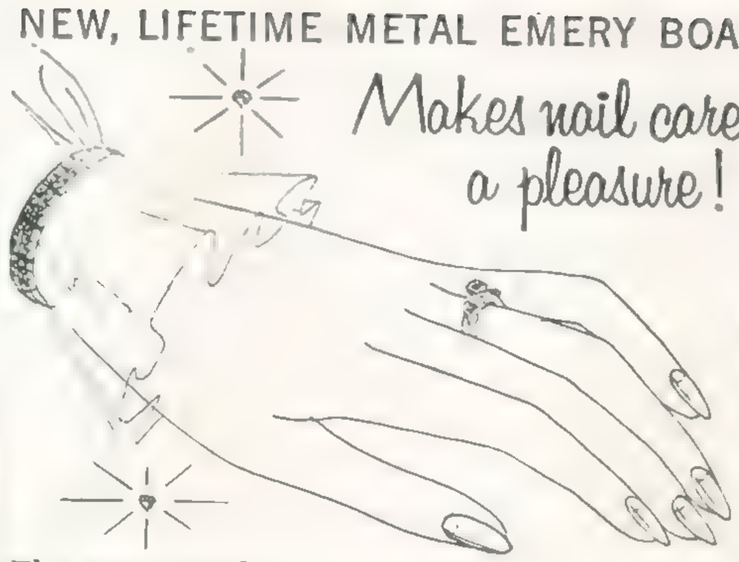


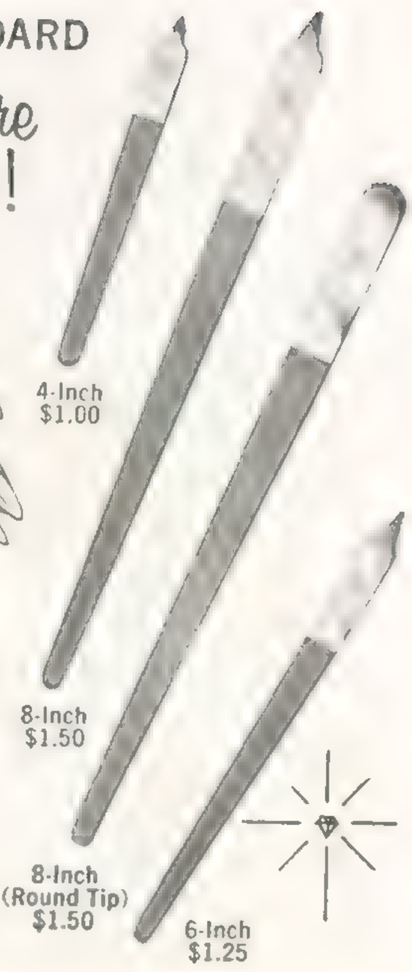
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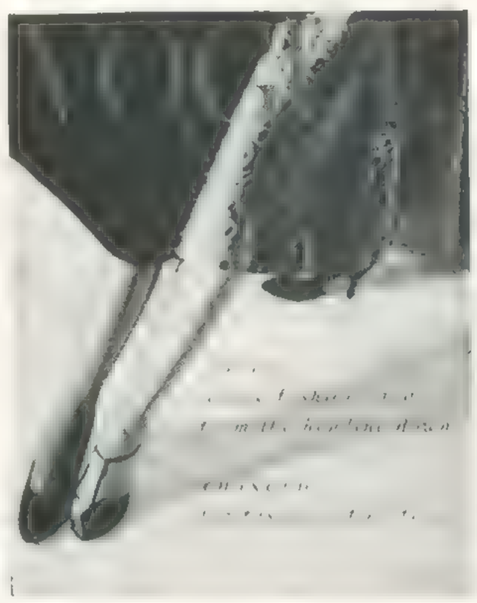
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VOGUE

INCORPORATING VANITY FAIR

New York *Paris* *London*

I. S. V.-PATCÉVITCH, *Publisher* EDNA WOOLMAN CHASE, *Chairman of Editorial Board*



HORST

COVER: White stockings (a pearly film when on the legs), black stockings (an airy darkness on the legs)—real stocking news, this, and the direct result of the new shorter skirts. With the pale-blue dinner skirt: "White Mist" stockings by Artcraft, at Jay Thorpe. Brown satin sandals, cut asymmetrically at the back and front, $25, by Julianelli at Lord & Taylor. With the black dinner skirt: "Black Mist" stockings by Munsingwear, at Hudson's; The Broadway. Slender black opera pumps, $29, by Herbert Levine at Jack Shaefer; Harzfeld's; Frost Bros.

OCTOBER 15, 1953

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FEMININE FASHIONS BY KASPER. PHOTO BY STEPHEN COLHOUN.

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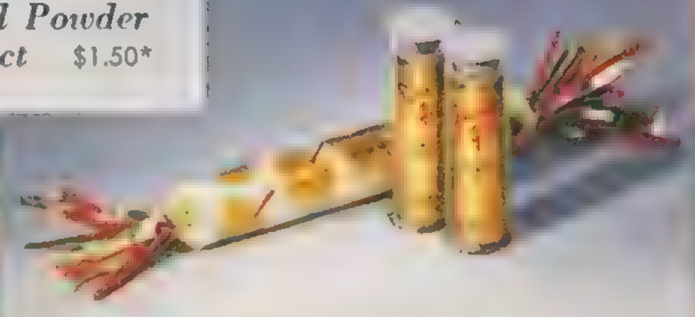
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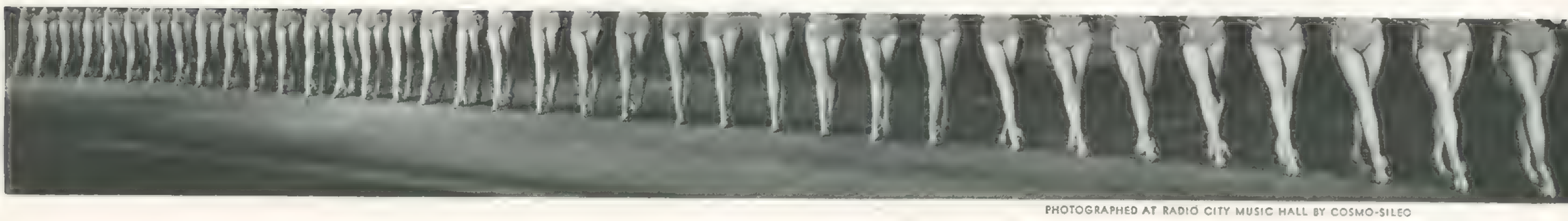
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Vogue's eye view: whose legs?



PHOTOGRAPHED AT RADIO CITY MUSIC HALL BY COSMO-SILEO

Whose legs (above) but the Rockettes'? All thirty-six pairs as alike as a row of pins. A wonderful look if you're doing your dancing on stage (in fact, the Rockette who decided to look "different" might find herself looking for another job!)—but not a look for dancing on a parquet floor. With the new shorter skirts focusing attention below the hemline, a fashion's individuality stands or falls on the shoes and stockings it's worn with; that interested inquiry "Who's the one in the pink dress?" may be changed this winter to "Who's the one in the red-heeled shoes?" Throughout the pages that follow, new ways to highlight the new fashion area—the legs. Whose legs? No question about that if you know your fashion: nobody else's but yours.





NEW FASHION AREA

below the hemline

In this issue: the direct results of Dior's shortening of the skirt. Skirts drastically shortened? No, legs dramatically highlighted. That's the immediate effect, in America, of the sixteen-inch hemline that came out of Paris this autumn—it's not so much causing skirts to lift (day skirts are only a whit shorter; little-evening dresses are the new day-length) as it's causing eyes to lower: it's focusing attention, as it hasn't been focused since the Twenties, on the area from the hem on down.

Smart stand to take, then, on shoes and stockings: to think of them as you think of hats—as individual, independent, imaginative, *and* important fashions; to make them focal points, not finishing touches, in a costume. Among the new stockings meant to make their mark as fashions, with the new day-length dinner dresses: white stockings, black stockings (see the cover of this issue); lace stockings; stockings minted in shimmering shades of gold. Some of the highly decorative news in shoes for late-day and evening: much jet, much gold, much glitter; Persian stampings and bright satin heels (see opposite); straps to counterbalance every length and width of skirt—back again, instep straps.

Definitely an important part of being in fashion this winter: being in fashion below the hemline as well as above.

Opposite: Fashion below the hemline
of the shorter, full-skirted dinner dress:
the dress, white silk-and-rayon
with not a single detail to distract from the
pretty, perfect, princesse shape; its skirt, meant to be
borne out by a float of petticoats. About $50.
By Anne Fogarty, at Lord & Taylor;
Hutzler's; The Dayton Co.; I. Magnin.
Standing on the "Meadow" rug
(a Raymond Loewy design for Edward Fields):
Gold kidskin pumps, with Persian stampings
and red satin heels; about $37. By David Evins,
at I. Miller; Neiman-Marcus; I. Magnin.
Stockings by Berkshire; the shade, "Pale."

HORST



FASHION BELOW
THE HEMLINE

of the shorter, slender dinner dress:
Dress, moulded of black ribbed silk,
the lace bodice underlaid with pale-pink silk;
about $155. By Samuel Winston,
in William Rose fabric, Henri Bendel;
Montaldo's; Woodward & Lothrop; Neiman-Marcus.
Stripped sandals of black satin and jet, $34.
By David Evins, at I. Miller.
Stockings by Archer: "Blush Accent," a pink-tinged beige.



FASHION BELOW
THE HEMLINE

of the shorter, demi-full dinner skirt:
Amber silk satin skirt appliquéd with
black lace carnations, and black velvet top:
$175. By Harvey Berin at Bonwit Teller;
Garfinckel's; Strawbridge & Clothier;
Hudson's. Stripped sandals of amber satin
and jet, by Liparé; $27. Stockings by Bryans:
"Enchanted Neige," a pale shade with faint amber
overtones. These, and the sandals, also at Bonwit Teller.

FASHION ABOVE

THE EYEBROWS:

the after-five hat



HORST



Very smart of a woman this winter—to go hatted, prettily,
after five o'clock. In both the French and American collections,
a little hat was part of almost every late-day and dinner costume.
(And—keep this under your hat—a soft and shining coiffure.)

Facing page: Tendrils of black braid, glittering with jet; wonderful dinner or theatre hat (it can stay on through three acts). By Tatiana, at Saks Fifth.

This page: Above, a white satin toque, with a lock of brilliant red feathers, a red-jewelled pin.
Left, creamy pink satin, with a curve of white ostrich at one temple.
Both hats by Balenciaga (to order), and gloves by Superb: Bergdorf Goodman.



HORST

NEW DRESSING:

the dinner suit

This page: New way at dinner, the theatre, the furred wool suit—a moulded dress of black worsted jersey under a short ermine-lined, ermine-accented cashmere sweater. The hat, black plush with medallions of soutache and jet.

Facing page: Day-length, but as sumptuous as an evening fashion can be, this slenderly wrapping coat of silk, soutache, and mink—the white *peau de soie* almost hidden by the embroidery. (First-class evidence, this, that the evening coat is back in absolutely knockout form.) Diamonds, by Harry Winston. The satin portière, from Patterson Fabrics. The Empire table, from Nesle.

Both pages: Fashions from the custom collection of Sophie of Saks Fifth Avenue. The hat by Tatiana, the Kramer bracelets, the black brocade shoes, and Tabarin stockings: also at Saks Fifth.

NEWLY EXCITING:

the short evening coat





Fashion—with a rose pinned on

Beautiful addition to a winter room: roses —either a bowlful of American beauties, or a woman wearing a bud-pink hat or a necklace of velvety red beads.

Facing page: Rose in the hair—Balenciaga's jabot cap of bud-pink satin. In America, at Bergdorf Goodman. The soft-as-a-rose complexion: looking that way by virtue of Elizabeth Arden's new "Invisible Veil" compact powder (page 122).

This page: 1. Coil bracelet, bright rose beads; $2*. By Dalsheim, at Bonwit Teller.

2. Baroque pearl (pretend) strands, $7* each. By Fashioncraft, at Jay Thorpe.

3. A cuff of many shapes and shades of red stones, the settings oxidized to darkness; $16*. By Schreiner, at Saks Fifth.

4. Bracelet, bright red stones with rhinestone stripes; $60*. Designed by Omar Kiam for Ben Reig, at Henri Bendel.

5. Talisman-rose touch; earrings of coral, quasi-pearls; $7*. By Sandor, at Altman.

6. Domed pin—red- and rhine-stones, $11*. By Kramer, at Lord & Taylor.

7. Rhinestone and fake garnet heart; $5*. By Christian Dior for Kramer. Saks Fifth.

8. Necklace of frost-covered rose beads; $9*. By Hobé, at Bergdorf Goodman.

9. Earrings of bud-pink pseudo pearls; $6*. By Richelieu, at Saks Fifth Avenue.

10. Bracelets—soft and dusky shades of rose; $5* each. By La Tausca, at Altman.

11. Rosy necklace to match bracelet #1; $4*. By Dalsheim, at Bonwit Teller.

12. Pseudo-pearl necklace, baroque, adjustable; $5*. By Marvella, at Best's.

13. A dark red velvet cord suspending black-red stones in dark settings—a necklace that's very Renaissance in feeling; $16*. By Schreiner at Henri Bendel.

14. American Beauty red earrings; $2*. By Bogoff, at Henri Bendel.

15. Rosy earrings set in gilt filigree; $2*. By Capri at Tailored Woman.

16. Frosty earrings to match necklace #8; $3*. By Hobé, at Bergdorf Goodman.

*PLUS TAX

HERBERT MATTER



RAWLINGS



DRESSED TO THE SEVENS FOR A MOVIE EVENING:

Miss Catherine Hannon, the daughter of Mr. and Mrs. Frank Hannon of Boston,
photographed with producer Chandler Cowles, best known for his superb production of *The Consul.*
Miss Hannon wears the perfect costume for a movie-evening: grey flannel and white satin (co-starring this year).
The jacket lining and important blouse, white satin. By Jane Derby. Henri Bendel; Hutzler's; I. Magnin.

Dressed to the sevens



Dressed to the nines is traditional,
but for evenings that start
nearer seven than eight—
when you want to look memorable and marvellous but not grand—this is the new form of evening dress.
What is it? It's a very dressed-up don't-dress costume,
for restaurant dining, the theatre, dinner in town, and then driving back to the country;
for dancing in places where they don't dress; for the movies; or cocktails-and-on-to-dinner. . . .

Above: They're dining informally at the Sherry-Netherland and going to an early movie.
The men wear dark suits. (So does she.) Her suit is brief and black, the straight jacket lined
with white, and she's added a satin blouse. Suit by Swansdown of rayon brocade,
$60; Altman. Balenciaga's white feather swan hat.

Below: Dressed to the sevens for an early dinner and bridge, maybe
(and quite ready to go on dancing if the men can be talked into it).
An emerald-green satin dress, deep at the neck, but the lines almost casual;
the arms covered. By Harvey Berin;
about $95. Bergdorf Goodman; I. Magnin.
Her bridge (dancing?) partner wears a
single-breasted suit by Michaels-Stern,
of Miron's navy-blue worsted gabardine,
$65. Roos Brothers.



FRANCES MCLAUGHLIN

Dressed to the sevens
continued



Above: She's making for the Carnaval Room at the Sherry-Netherland, then going to the theatre after a brisk and beautiful dinner. What kind of coat covers (completes?) the fashion for this kind of an evening (which *could* have started at five o'clock for cocktails somewhere)? Perhaps a handsome fitted, black velvet coat, built on daytime lines, defined with braid. By Lo Balbo in Martin velvet of Du Pont acetate; $185. White-feathered velvet pillbox; satin envelope by Ingber, all Bergdorf Goodman. Coat, also Neiman-Marcus.

Below: Close-shouldered, straight-falling coat with a high-belted back. (This one is at the Plaza for a pre-movie drink.) Fabiani copy by Lo Balbo in sapphire Martin velvet of Du Pont acetate. About $125. Sandalfoot stockings by Hanes; brocade shoes. Palter De Liso. All Bonwit Teller. Coat, also at I. Magnin. Her host wears a single-breasted suit with newly narrowed shoulders. By Hart Schaffner & Marx of navy-blue worsted. $80. Wallachs.

Opposite: Dressed to the sevens, and they made it to the theatre on time. She wears a close moulded sheath of black satin with a huge bow, and a wide-throated bolero scrolled with velvet. By Talmack, about $175. Henri Bendel; Himelhoch's; Frost Bros.; Joseph Magnin.



FRANCES MCLAUGHLIN



FRANCES MCLAUGHLIN



1

Paris copies

FOR DRESSING

TO THE SEVENS

2

FRANCES MCLAUGHLIN





3

New Paris way of dressing for the so-called don't-dress evenings (when what's really meant is dressing to the sevens, instead of to the nines) : shoulders and arms more covered. Copies of these dresses from the Paris collections—ready as you read this page. 1. Balenciaga's bloused-back, wrap-around dress with a taffeta pouf; for cocktails and-on-to-dinner. To be copied in black ribbed crêpe of Celanese acetate and rayon. $45. 2. Paris news: a beltless, shaped-to-the-body line—this shirt-sleeved print, a dinner-and-movie idea. Copy will be textured oyster-white cotton and Avisco rayon by Robaix; $50. 3. Dinner beauty from Lanvin-Castillo—black taffeta, with new funnel-shaped panels at either side of the skirt; obviously a dress that aims to dance. Copy in silk taffeta, satin-sashed; $80. Sandals, Newton Elkin. Stockings, Roman Stripe—as are all on these pages. 4. Paris little-evening dress with wrapped-and-bowed bodice; its own jacket, with bowed sleeves. Costume for an evening that ends with a drive back to the country. Copy, grey moire of Celanese acetate and cotton; $50.



4

PEOPLE ARE TALKING ABOUT... THE THEATRE



PEOPLE ARE TALKING ABOUT . . . The annual explosion of the theatre, with this year's early star bursts more brilliant, sudden, and hopeful than usual. . . . The instantaneous flare of Robert Anderson's *Tea and Sympathy*, an effective, quadruple level play, its bottom level truth, its surface the story of a senior at a boys' preparatory school and a housemaster's wife, with the two Kerrs, Deborah and John, looking extraordinarily handsome and acting with authority. . . . *The Little Hut*, André Roussin's desert island play, adapted by Nancy Mitford, and played here with finger-tip charm by Anne Vernon, small, dark, French, and delicious, along with Roland Culver and Colin Gordon. . . . John Patrick's amusing Pacific tidbit, *The Teahouse of the August Moon*, with David Wayne as an interpreter and Mariko Niki as the geisha.

PEOPLE ARE TALKING ABOUT . . . *Kind Sir*, one of those brandied-dessert plays, this one with that international happiness girl, Mary Martin, and with Charles Boyer as a French economist who pretends he is married, all this the work of Norman Krasna, a thin, spectacled dramatist, known as a "cute" comedy writer who freely shakes a shining sprinkling of romance; it opens November fourth. . . . *Sabrina Fair*, Samuel Taylor's creamy comedy of a chauffeur's daughter, flushed with Paris glamour, who enchants and confuses a rich young man; the stars, Margaret Sullavan and Joseph Cotten—(November eleventh).

EILEEN DARBY



"THE TEAHOUSE OF THE AUGUST MOON"
David Wayne, a casual comedian, a happy interpreter

NORMAN PARKINSON



"THE LITTLE HUT"
Husband, wife, lover, castaways on an island: Colin Gordon, Anne Vernon, Roland Culver

PEOPLE ARE TALKING ABOUT . . . The gimmick comedy, *A Girl Can Tell,* by F. Hugh Herbert who carries even further the line he started with *The Moon Is Blue;* this time Janet Blair plays the mother of a teen-age girl, with the plot turning back to the mother's beaux eighteen years ago, to prove that not only a girl can't tell but neither can an audience which beau gets the wedding ring; it opens October twenty-ninth. . . . *Pffft,* a new comedy of divorce by George Axelrod, whose first hit, *The Seven Year Itch,* will be competing against it, comes after Christmas.

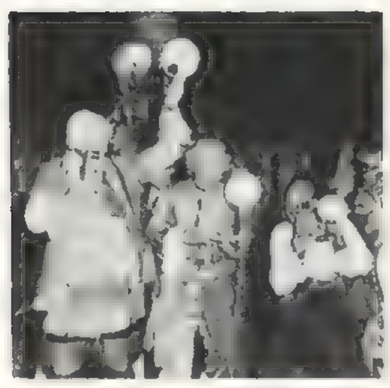
PEOPLE ARE TALKING ABOUT . . . Katharine Cornell coming in December in *The Prescott Proposals,* a big political, high blood pressure play about a woman ambassador to the U.N. and a radio-TV-commentator, handsome, pessimistic, powerful (only the earless won't recognize him). . . . *Escapade,* an English school comedy by Roger MacDougall (arriving November twelfth), with Ursula Jeans and her husband, Roger Livesey, a large, bumbling man with a gruff, strained voice. . . . Hermione Gingold, the funniest woman on the English stage, a rowdy knockabout who arrives in December in *John Murray Anderson's Almanac,* a revue with skits from ten skitters, including such famous playwrights as George Axelrod, Mary Chase, and Herbert Farjeon, directed by Cyril Ritchard.



"TEA AND SYMPATHY"
The shining Deborah Kerr

THE MARQUIS DE CUEVAS, RECEIVING AT HIS BALL
with his daughter, Mme. Hubert Faure (*left*); Donna Marella Caracciolo, and (*right*) Count Charles de Ganay

The de Cuevas ball in Biarritz



The press, in costume

At the Marquis de Cuevas' ball, there were two thousand guests in eighteenth-century costume; two ballets, two orchestras, and one rather grumpy camel. Hundreds of workmen had toiled chaotically for days ahead building false farmyards, triumphal arches, and Temples of Love. At the ball, guests stood for two hours to watch the handsome ballet entertainment; then they danced till 6 A.M.

SABINE WEISS



MLLE. LORRAINE DUBONNET
with M. Arturo Sanchez-Cires



RENÉE JEANMAIRE,
who danced in one of the ballets, enters on camel-back



MLLE. LITA SANCHEZ-CIRES, COUNT GUY D'ARCANGUES (*left*), as Martinique planters of the 1700's



THE BRITISH AMBASSADOR'S WIFE,
Lady Harvey, dressed as a Gainsborough



THE DUCHESS OF ARGYLL
as one of the "Angels of Versailles"



MERLE OBERON
an 18th-century version of a Greek nymph

SIAM: NO CHIP ON ITS SHOULDER

BY ARCHIE ROBERTSON

EDITOR'S NOTE: *Archie Robertson served for a year as information officer of the American* ECA *mission to Siam; as such, made many off-the-track field trips to remote parts of the country. Between Government information posts, he has written three books: one on Government, one on country churches, and one on little railroads.*

Bangkok, an obliging city, does its best for those who stop over briefly halfway between Hong Kong and the Taj Mahal. At the Oriental, an antiquated, rambling hotel on the river, the traditional centre for international spies and good food, you will dine late, as people do in the Far East, with hours of lazy talk and drinking on the lawn afterwards. In the mild breeze, you watch the small brown women pole their boats against the swift current, walking ceaselessly one step down from the stern as they lean against the pole. High-buttoned little steamships, by Joseph Conrad out of the 1880's, puff downstream with sacks of rice, leaky stacks blowing fireworks against the streaming sky. A white-jacketed Chinese, swift and smiling, hovers by your elbow with his constant inquiry, "Gimlet, master?" (He pronounces it "glimlet.") Your one Bangkok evening can go swiftly in these surroundings, until you feel like a seasoned character in a story by Somerset Maugham.

Or you may go out on the town. In the hotel lobby, a mimeographed notice describes the challenger in the night's Siamese boxing match as "he of the lightning knee and ruthless elbow." You either verify this understatement, or go to the classical dancing, slow, stylized, glittering, and beautiful. You ride in *samlors*, the two-seater tricycles which have replaced the rickshaw in Siam, and the *samlor* boys, as if perfectly certain where you want to go, pedal off rapidly to New Road. First they take you to Chez Eve, a small, air-conditioned night club filled with international spies enjoying filet mignon at seventy-five cents. Afterwards, if yours is a stag party, they flash reassuring smiles and make some dubious propositions, about which there can be no doubt whatever, since they employ gestures and photographs. For that matter, the Shadow Book, a guide to the many sin houses of Bangkok, is on sale at all newsstands. It is chastely-written, even paternal in tone. ("There is nothing worse," says the Shadow Book firmly, of one establishment which charges only ten ticals, or fifty cents.)

But the *samlor* boys accept your refusal, let us say, with equanimity. They are a good-natured lot, with a flair for any kind of fun, however innocent; and their brown bare legs pump away instead to the crowded streets of the Chinese, who like to stay up late. The sidewalks and alleys are still swarming with food stands selling noodles, shark-fin soup, fried coconut cakes, and nameless things wrapped in banana leaves; through an open door comes the crowd-roar of a Chinese theatre. If you go in, the mandarin comedian points his fan at you and shouts "O. K.!" and there is laughter at your expense. On the street corner the bird fortuneteller squats before a midnight customer, opening the door of a thumb-sized cell from which a tiny bird walks out, to pick the cards of fate from the greasy deck.

This is your night for the Mysterious East, the breath of spices from dark warehouses, tropical gardens, open drains and, as the *samlors* stop at a dingy house, something else. Opium is sickly sweet. The air in the den is close and foul, and the *samlors* take you away to the open-air Cathay Restaurant for a nightcap. Here families eat and drink and gossip while bachelors find dancing partners; the Siamese girls are often pretty, their voices are gentle, merry, and low. And on the way home the *samlors* stop at a quiet gate, opening with a creak to the courtyards of Wat Po, where the moon shines on gilded stupas, or spires, snakehead roofs in lavender and red, crumbling stone softened by old trees. The tall stone men with high hats are caricatures of the first Westerners the Siamese encountered long ago, metamorphosed into useful demons to guard the shrines.

Early the next morning, on board a small launch, you plunge into the crowded aquatic life of the Siamese people, bathing, splashing, and brushing their teeth in the brown Chao Phya River, cheerful in morning light. Thousands of small skiffs and sampans jostle on the canals of the floating market, loaded with bright fruits and vegetables. Across the river, the cruise parties take time to climb the steep towers of The Temple of the Dawn, before proceeding upstream, past the Siamese Navy's ample fleet of picnic barges and its non-submersible submarines, to the Royal Barges. Bright with gold, they are used annually by the King and Queen on ceremonial cruises. Not many years ago, a Queen fell overboard and drowned, while thousands of her loyal subjects wept, but could do nothing, for it is forbidden to touch a royal personage. (Centuries ago, the Siamese solved the problem of how to assassinate a monarch, under these circumstances. They put him in a velvet sack and clubbed him to death.)

And there is still time—if your travel agency has secured permission—for a visit to the Temple of the Emerald Buddha, the Chapel *(Continued on page 110)*

D'ARTAGNAN IN WHITE: THE FRENCH SURGEON, THIERRY DE MARTEL

BY PAUL MORAND

EDITOR'S NOTE: *The independent genius and rocketing spirit of the great French surgeon is described here by a man who knew him well, Paul Morand: French journalist, former ambassador, traveller, sportsman, and author of a good two dozen books, including the penetrating, still-quoted, 1930 portrait of a city,* New York.

When I recall the great men I've met, one figure stands out: Thierry de Martel. To me, he was the incarnation of two Frances, the France of the century before the Revolution and the France of today: D'Artagnan in the white gown and gauze mask of the number one surgeon of France.

Thierry de Martel de Janville was of average height, well proportioned, and with the purest, the most honest face I have ever seen—the setting for eyes which were unforgettable, not because of their lustre or their colour (even now I can't remember if they were brown or grey), but because no liar, no coward could withstand the surprising frankness of their gaze. I never saw Martel lower his eyes or turn them aside; his glance demanded the truth.

His movements came with the startling swiftness of a leopard's. You were unaware that he had stirred a muscle, and suddenly he was at the other end of the room. I liked to picture him sword in hand—as, in fact, he did stand often enough, for he rather liked fighting, and was as ticklish on points of honour as a nobleman of the time of Louis XIII. Once, considering himself insulted by a scribbler, in an obscure little newspaper, who had held him responsible for the death of the old poet Joachim Gasquet—badly operated on, according to this account, "by a bungling surgeon"—Martel was furious at the accusation. (He had, in fact, been called in too late and had performed prodigies in the attempt to save the sick man.) He hunted all over Paris to find the address of the offender; and one Sunday, a day of a taxi strike and of tropical heat, he walked clear across the capital on foot, to ring the bell of a shabby little suburban house. A disreputable-looking fellow, with wild hair and half-buttoned clothes, his hand wrapped up in bandages, opened the door.

"Mr. X?" Martel asked.

"I am Mr. X."

"Ah, so you're the X who...!" Martel began furiously. Suddenly he noticed the bandaged hand.

"What's the matter with your hand?"

"I cut myself."

"Let me see."

And Martel, forgetting duelling, undid the bandage, treated the wound, and went away, having made a friend.

As you see, his anger was quickly appeased; I would add that it never lost that nobility which anger possesses when it is aroused, not by vanity or self-interest, but solely by the horror of injustice. Martel fought against injustice with all the fiery ardour of his glorious ancestor, the great Mirabeau of the French Revolution. A worthy son of "the stormy race of the Mirabeaus," Thierry was descended from them through his mother, the famous novelist who signed by the pseudonym, "Gyp," books of biting humour, which brought her resounding success. The editor of the magazine which published her articles took them under the mistaken impression that the author was a retired colonel, until one day a young and pretty blonde entered his office and said politely: "I am Gyp."

Forty years later, Gyp, very ill and bedridden, was having Stendhal's *The Red and the Black* read to her by her secretary. "Don't stop, my dear," the sick woman said, raising her delicate head, so typical of the Parisienne of the turn of the century, "for when I no longer hear your voice, I shall die." The secretary stopped for an instant to catch her breath, and lifted her eyes. At the same instant Gyp closed hers forever.

This story illustrates the cheerful courage of the line of soldiers from which Martel was born. From his infancy he dreamed of fights. As a youth, he went out in the street to take part in the political broils which shook France between 1890 and 1900. I have seen in his office a map of Paris covered with circles marked in blue pencil, to show the spots where he had fought with his stick or with his fists.

In 1914 he enlisted and went off to war with his only son, who seemed scarcely younger than himself. The son was killed in battle. It was a terrible blow from which Martel never recovered. He threw himself all the more fiercely into combat; he had great courage and daring. One day, a bridgehead defended by the troops to which he had been assigned as doctor was about to be lost, all the officers being killed or disabled and the soldiers in full flight. In a moment Martel had discarded his cap with the red cross and his *brassard* and was rallying the men, leading them to a counterattack which reconquered the bridge. "The Army is a sound animal whose weak point is its hindquarter," the indomitable Gyp was heard to say, meaning the nation at the back of the army.

Seeking the most dangerous posts, Martel asked to be sent to the Dardanelles. He went there aboard a miserable little French freighter which *(Continued on page 115)*

IMAGINARY VIEWS OF AMERICA BY ITALIAN PAINTERS



FRANCO GENTILINI, "BROOKLYN BRIDGE"

Gentilini, the first painter asked to paint his idea of America (where he had never been), chose the Brooklyn Bridge, because "It has grandeur and romance . . . and is always being sold."



IVAN MOSCA, "MISSISSIPPI DELTA"

Mosca, a painter with an extraordinarily rich colour sense, is also a student of entomology. Into his imaginary view of the great river's mouth, he put three hitherto unheard-of species of box-like butterflies.



BRUNO CARUSO, "ICE CREAM VENDOR IN BROOKLYN"

Caruso said of his ice cream man, "[He] is an immigrant . . . just arrived. It is winter. He was informed that America was warm. . . . Naturally, he is sad."



NINO CAFFÈ, "BASEBALL"

Caffè's enchanting baseball game involves not only the usual eighteen players, but an energetic group of priests, introduced because Caffè enjoys painting them. (At forty-five, he is the senior artist in this group.)

GIORDANO FALZONI, "LOUISIANA BAYOU"

Falzoni, twenty-six years old, paints a mysterious bayou peopled with skeletons of plants and animals, overhung by an oil well, and wonderfully miasmal.



These views of America, painted by Italian artists who have never seen America, are among twenty commissioned in Rome, last spring, by Princess Gourielli—internationally known as Helena Rubinstein. A connoisseur of painting, and protean collector, Mme. Rubinstein was charmed by the freshness, vitality, and technical skill of the young Italian painters whose work she saw; was so struck by their interest in America that she asked twenty of them to paint their ideas of what it looked like. In June, the twenty canvases (plus thirty drawings) were exhibited in Rome; then, at the request of the Italian Government, in Capri. Starting October fifteenth, they will be shown at Mme. Rubinstein's own gallery in New York for the benefit of the Hospitalized Veterans Music Service, then will tour American museums—giving American viewers an oddly provocative glimpse of their own country. (Perhaps, somewhere in Brooklyn, there really *is* an ice cream man wearing a harlequin collar.)



ANTONIO MUSIC, "INDIAN AMERICA"

Music, a leading Italian painter, has never visited the U.S., although many of his works are here (some in the Museum of Modern Art). His vision of the Great Plains is like a primitive wall-painting.



COLOMBOTTO ROSSO, "THE ROCKY MOUNTAINS"

Rosso, young and whimsical, paints the Rockies emerging from a moonlit sea, with allegorical figures. His work reminds some people of Dürer, some of Chinese art, some of William Blake.

AFRO, "CHICAGO"

Afro, who lives and works in Rome, sees Chicago as a mass of violent, plunging verticals. He has had one-man shows in America; is represented in such collections as the Barnes Foundation in Merion, Pa.



ALBERTO BURRI, "JAZZ"

Burri, considered "the most disconcerting of all Italian abstractionists," gave this as his idea of America: Jazz, represented by blobs of colour on gold. Once a doctor, he renounced medicine to do his effective paintings.



On page 116, more about four painters in this group.

Smart as a fox–
the fur-lined greatcoat

Not a word to be used lightly, but usable here:
fabulous—great big beautiful greatcoats,
spilling over with fox
(long-haired furs are back in fashion,
in Paris and America, inside and out).
Left: Pale-taupe broadcloth,
the Norwegian blue fox lining overflowing
to form a panel down the front. Maximilian.
Also at Holt Renfrew of Canada.
The bouclé tweed dress, $90.
By Harvey Berin in Forstmann fabric.
at Bonwit Teller; The Dayton Co.
Right: The coat that was
the sensation of Marc Bohan's
first Paris collection—"Départ."
Rusty tweed, so full of red fox
that the fur pours out
into a great collar, cuffs.

COFFIN





The slender day dress—
steady diet of smartness

These are the dresses that will live on their looks—they're shapely, smart, and made of the thinnest, most appetizing fabrics. *Facing page:* Thin navy-blue worsted dress with the new bloused back; a close, high waist. Its hours might be all-day; might even include dinner. By Larry Aldrich of Hockanum worsted, about $90. Bonwit Teller; Hudson's; Sakowitz; I. Magnin. White felt helmet by Emme. Sheer, almost-black stockings, "Pitch," by Berkshire. Shoes, Andrew Geller. Rhinestone bracelet, Kramer. *Above:* Simpled-down sheath of grey "Westacron"—Miron's blend of worsted and Dacron; hand-washable, crease-resistant. By Carolyn Schnurer; $40. Saks Fifth; Garfinckel's; Neiman-Marcus. *Right:* The beltless, close-to-the-body dress of thin grey worsted, with a flower-embroidered fill-in. By Hannah Troy, of Forstmann worsted, about $110, at Best's. Feather helmet by Mr. John.



Night letter from Paris



1



2



3

On this page, the glitter of Paris, worn this year as costume jewellery. On the next three pages, five new serenely *un*glittering lines from five of the Paris houses. *Opposite page, top:* Griffe's new Directoire line. Chiffon dress, banded under the bosom with rhinestones; worn with a mantle. Dress. Gunther Jaeckel; Holt Renfrew of Canada. *Below:* Givenchy's Chinese-y idea—a swinging lacquer-printed skirt. Lace petticoat; quilted satin jacket. Wanamaker's, Phila. *On this page:* Paris glitter—here, now. **1.** Mantilla of rhinestones and pseudo-pearls: an earring by Scemama for Balenciaga. At Saks Fifth, N. Y.; Wanamaker's, Phila.; I. Magnin. **2.** By Winter for Dior: smoke-grey and pale-topaz rhinestone jewellery. Scalloped necklace and drop earrings: Saks Fifth; Frederick & Nelson. Jewelled velvet cord, earrings: Saks Fifth; Filene's. **3.** The river of rhinestones and pseudo pearls, a back comb by Scemama: Saks Fifth, N. Y.; Wanamaker's, Phila.; I. Magnin. **4.** Low-back rope necklace of fake pearls, emeralds by Scemama, at Saks Fifth, N. Y.; Wanamaker's, Phila.; I. Magnin. **5.** Huge pseudo aquamarine all surrounded with rhinestones; earring by Scemama for Fath. Saks Fifth, N. Y.; Wanamaker's, Phila.; Frederick & Nelson; I. Magnin.



4



5

HENRY CLARKE



RAWLINGS



VOGUE, OCTOBER 15, 1953



RAWLINGS

Night letter from Paris *continued*

Left: The message here—wool for dinner. You thought it was satin? No, it's Dior's wool with a lustrous bloom on it. News, too. in the moulded line, the thigh bow, the mink-brown colour—a perfect match for a jacket of Emba Lutetia mutation mink (this, imported by Holt Renfrew of Canada). The topaz-toned glitter necklace by Winter. *Below:* The message here—a new evening line, back-swung; bowknot sleeves. Fath's ball dress: Nattier blue satin, with a bodice intricately seamed, buttoned down the back. In America, at Henri Bendel; Wanamaker's, Philadelphia; I. Magnin; Eaton's of Canada.







Above: Dior's straight message; his slim column carved of yellowy-sand chiffon (a Directoire line—which nonetheless hugs the ribs) with a twist and a fall of grey grosgrain ribbon. The glitter: a necklace by Winter. Background: Dior's town house in Paris (for more views, see pages 92-93). *Right:* This message needs no signature. It's beautifully, intricately draped silk jersey by—you're right, who else but Grès. This one, white shaded into pink, deepening to rose in the skirt. Here: Bergdorf Goodman; I. Magnin. The pearl and diamond earrings, from Van Cleef & Arpels.

THE TOWEL CUT



More and more: the coiffure that is "set" with cutting. (See the first of this series in October 1 Vogue.) For hair-cutting is no longer a matter of length or trimming or thinning. In the hands of a master-cutter, scissors or a razor can give hair a new built-in pliability, and a new quality of enduring prettiness. Most of the techniques free the the hair from weight by layering it—release the hair to curl freely; *or*, the new pleasure, to enclose the head with form-fitting softness. The hair is still, often, permanented; but the permanents require new techniques, too. Sometimes the hair is cut away *after* the permanent; sometimes only every other layer is permanented; sometimes the heat, or the solution, is left on a mere minute or two.

This page: **Roger Vergnes combs the hair over a towel, which is moved in straight, wave-length layers, from the forehead to the nape. With this as a strict guide, he then cuts and tapers.**

Facing page: **D. J. Brown pulls the hair into flat ribbons, then literally splits hairs with a razor (each hair springs back resiliently, like a wood-shaving). No relation, this, to old-time, straight across, razor chopping.**



Towel at its first wave-length



Cutting spring into the back



The "unset" look of—



the finished coiffure

THE WHITTLE CUT



A wave being whittled in



Finger-waving now *lasts*



A new close-fitting coiffure

FRANCES MCLAUGHLIN



THEY CALL IT ''THE RIVER''

Mr. and Mrs. Bernard S. Carter and their family—one of the complex of closely-related families who for four generations have summered on "The River," a six-mile stretch of the St. Lawrence between New York State and Canada, with five wooded islands: Whiskey, Papoose, Hickory, Grindstone, Goose. Here, all ages play tennis, go on "fish picnics," sail, and hold a serious weekly inter-island baseball game. *Above, from left to right:* Mr. and Mrs. David R. Carter; Sylvia Carter; Mrs. Philip Boyer, the former Mildred Carter; Bernard S. Carter, president of Morgan & Company in Paris; Susan Silloway, a visitor; Linda Boyer; Mrs. Bernard S. Carter; Philip Boyer. The two fishermen are David Boyer and a friend, Philip Carnegie.



TONI FRISSELL

Dr. and Mrs. James C. White and their family, all piled amicably into the same boat, as people on "The River" almost always are, with Whiskey Island in the background. *From left to right, or bow to stern:* Mrs. St. John Smith, the former Patricia White; Lee Metcalf; St. John Smith; Olivia Smith; Camilla Smith; Jonathan Metcalf; Mrs. Paul Barney Metcalf, the former Camilla White; Natalie Smith; Michaela Metcalf; Mrs. James C. White; St. John Smith, junior; Paul Barney Metcalf, junior; and Dr. White, who, when not skippering his grandchildren, is a famous brain surgeon. The White family headquarters, on Grindstone Island, is Rum Point—which, like Whiskey Island, got its name in smuggling days.

New York milestones, 1772-1953

Early portraits, slum clearance, a ballroom that divided the social lambs from the goats, a Brooklyn Bridge engineer who swung on a cable to cross the East River, women for the first time as medical students at Bellevue Hospital—these are some of the milestones from John A. Kouwenhoven's large, detailed new book, *The Columbia Historical Portrait of New York*. Written in double celebration of the Tricentennial of New York City and the Bicentennial of Columbia University, it will be published by Doubleday on November 9.

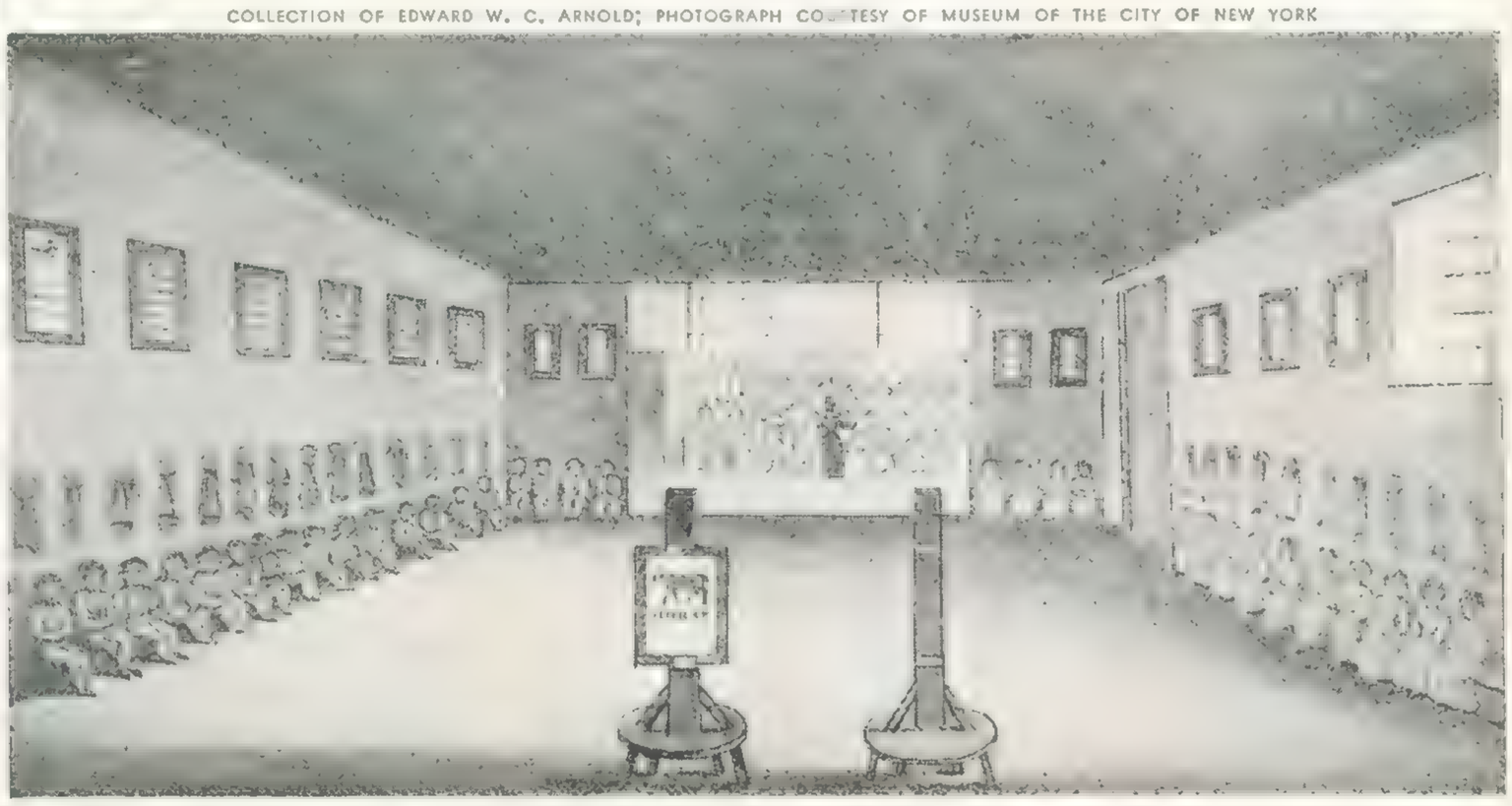


LENT BY THE MISSES SHIPPEN TO THE MUSEUM OF THE CITY OF NEW YORK

1772. FAMILY PORTRAIT—WITH WALL STREET (left). In a period of hard-growing pride of community, the William Denning family had their portrait painted with—spiring in the background—Trinity Church at the head of Wall Street. The wave of colonial self-consciousness in the years just before the Revolution brought on a sharp rise in the number of portraits commissioned by New Yorkers. European painters often found their bread buttered on the American side. One of these, William Williams, who taught music, wrote a novel, and started Benjamin West on the road to the Royal Academy, also painted this portrait in the Denning house on Wall Street.

COLLECTION OF EDWARD W. C. ARNOLD; PHOTOGRAPH COURTESY OF MUSEUM OF THE CITY OF NEW YORK

1827. FIRST INFANT SCHOOL (right). From 200 to 400 small children, all under five, learned their lessons in this church basement. Maintained and supported "by the aid of a few ladies of respectability," this first New York nursery school was clearly short-handed. Under the monitorial system (the scholars taught one another to a great extent), decorous babies sat in a row learning sums out loud, in chorus.





COLLECTION OF JOHN A. KOUWENHOVEN

1876. FIRST CROSSING OF THE BROOKLYN BRIDGE (left). On August 25, the first loop of cable joined the towers of the great symbolic, and practical, achievement of the period, the spanning of the East River. That day, while cannon boomed, whistles shrieked, and crowds shouted, E. F. Farrington, one of builder Washington Roebling's chief aides, swept over and back on the cable, "to all appearances self-propelled." (Round trip: 22 minutes.)

1888(?). FIRST WOMEN MEDICAL STUDENTS at Bellevue Hospital (right). Presiding politely over a cadaver, these four trailblazing young ladies sat for their photograph in an era when camera reporting was still a young rage.



COLLECTION OF T. ANTHONY CARUSO



NEW YORK HISTORICAL SOCIETY

1892. MRS. ASTOR'S BALLROOM (above), which held only 400. Here, New York "society" took its name and number. Mrs. William Astor's celebrated annual and somewhat cruelly definitive parties took place here where the dimensions limited the guest list. On non-ball days, this room became an art gallery, a notable example of the period's aesthetic debauch of decorative taste.



JACOB A. RIIS COLLECTION, MUSEUM OF THE CITY OF NEW YORK

1895. DEATH OF A SLUM (left). A famous horror, this Mulberry Street slum was finally razed seven or eight years after Jacob A. Riis, the great reporter and city-mender, took this photograph of a slum child in 1887 or 1888. The inescapable facts of such camera records eventually led to the death of this block of squalid tenements and in its place the creation of Columbus Park.

UNITED PRESS ASSOCIATION



NOW. NEW YORK SKYLINE (right). The tall buildings of Manhattan glow at night for miles over Long Island. Taken in Queens, this photograph shows, at the left, the bright light on top of the Metropolitan Life Building, at Twenty-third Street, with the United Nations Building rising in the centre; behind it, the spire of the Chrysler Building. The lights at the far right reach uptown to about Seventy-second Street.

FASHION AT HOME:
THE AFTER-FIVE COAT
THE JEWEL-TOED SLIPPER



Species of little evening up for discussion here: the one spent within the haven of your own four walls, with a few friends on hand for dinner, some cards, some talk, or an hour of TV. New, nice way to look for it: the evening-at-home coat, as dressed as a dress but as easy as a peignoir. *This page:* Amber moire, the scarf (a permanent fixture) capable of any number of flattering arrangements. By Sylvan Rich for Martini, in moire of Celanese acetate and wool; $70. Saks Fifth Avenue; Hutzler's; Sakowitz; Montaldo's.





Right: Wrapped in Paris, by Schiaparelli, sapphire broadcloth at-home coat, the draped off-shoulder collar the only point of width anywhere. In America at Hattie Carnegie. *Directly above:* More news from Schiaparelli and Paris—her brilliant, bitter-sweet perfume, "Succès Fou," which, we think, is destined to become one. Her designer's hand is evident in the bottle: a gilt-veined ivy leaf in a valentine box. *The jewel-toed slippers:* As pretty a touch of glitter as was ever glimpsed beneath a hem. Above, red satin with rhinestones. Below, a flat-heeled mule of black velvet, the toe paved with jewels; and a black satin slipper, jet-sewn. All, by Joyce. $11 the pair. Bonwit Teller; Harzfeld's; Neiman-Marcus.



RAWLINGS







PHOTOGRAPHED BY COFFIN, IN THE APARTMENT OF MR. AND MRS. ROBERT PATTERSON.

MRS. EXETER ACCEPTS





"I still expect to love beautiful evening clothes and evening parties when I'm a great-grandmother," said Mrs. Exeter. "While I'm not given to doing the Mexican hat dance, my definition of an evening dress is not a black Mother Hubbard with my pearls. Certainly I insist on upper arm coverage and a graceful skirt, but I also insist on fashion and flattery and, no, I do *not* have trouble finding it."
Far left: The full beauty of black velvet, the line swung to the back—a dress Mrs. Exeter will wear later this month to the Velvet Ball at the Waldorf Astoria (benefiting the United Cerebral Palsy Foundation). Dress with its own taffeta cape, by Sonia. Bergdorf Goodman; Marshall Field.
Directly left: The indispensable lace—here far more than practical: medium blue, with a wide, but not deep, neckline and a gentle skirt. By I. Doctor, $125. R. H. Stearns; Marshall Field. Sable scarf, Maximilian.
Above: The deliberate flattery of warm white, of a fichu swerving to a close waist; of a skirt slender and back-swung. By Gothé of Celanese acetate and silk, about $125. Bonwit Teller; Hutzler's; Joseph Magnin. Emba Jasmine mink cape, Maximilian. The man's single-breasted worsted dinner jacket: Brooks Bros.
Above right: New evening blends—*peau de soie* with corded lace; the delicacy of long sleeves with the wide sweep of skirt and deep décolletage. By Kiviette, $235. Hattie Carnegie.





The coat and dress

COFFIN

THE COUNTRY ADVENTURES OF MRS. EXETER'S CITY CLOTHES



"The kind of clothes I'm always on the lookout for," said Mrs. Exeter, "are those flexible costumes that can follow my autumn schedule: town all week, week ends in the country. If I can adapt, why can't my clothes? Well, they can. And when I find them, they always turn out to be perfect travelling clothes too. What makes it particularly easy this year is the fashion for tweed and jersey, and a certain sweater-y look that's flourishing, city and country."

Above: Locale, country. Mrs. Exeter's find, a beige tweed jersey sweater dress, narrow but not clinging; an easy, bloused back, black grosgrain touches. By Anthony Blotta-Ruffolo of Jasco worsted. About $155. Henri Bendel; Neiman-Marcus. The black cashmere cardigan, by Pringle.

Above, right: You see? Same dress, city manners. Here with a city coat (described below) and turban by Harryson.

Right: A coat to the city born—and able to bring a semi-country dress to town on the strength of its pure cityness. A narrowish line that wraps mildly; a simple curve of neckline (no competition for furs) and deep armholes. By Ben Gershel, of black Rodier wool ottoman. About $175 at Bergdorf Goodman; I. Magnin. The black moleskin fez with the grosgrain bow—worn straight on, from Sally Victor.

The suit

Wearing the costume on this page, with the appropriate accessories, Mrs. Exeter could be: either in the country, returning from it—or arriving in any city in the world.

Above: Worn country style—the dark grey costume built on this year's slender, supple lines. The dress, a knitted sweater-top on a lightweight tweed skirt; the jacket in a heavier tweed, straight and easy. By Maria Krum, $195. The leather belt by Criterion; bracelets, earrings, by Monet. All at Milgrim. The costume, also at Neiman-Marcus.

Right: In town, the jacket buttoned, she adds a soleil felt hat by Germaine Montabert, a sleek leather satchel by Coblentz.



YOUNG EVENING WARDROBE:

Vogue's easiest Patterns

Try this. This is sewing at its simplest. This is a smart young evening wardrobe as easy to make as ready-mix pie (you add your own flavouring—see accessories below). Even if this should be your first sewing venture since doll clothes, we figure that you could make the coat in a Saturday (reason we're so well-informed: we tried it, using nothing but thumbs). The dresses are in junior sizes; are proportioned also for small sewing experience. Everything's shown in cotton velveteen, a good bit of it in the new young strong-pink, because it's smart and doesn't cost a fortune a yard.

The coat: A pattern that's a great, all-time basic; calls for one day's work, "Easy to Make" Pattern 7940 for an evening coat, raincoat, at-home coat, coat dress. If you make it in velveteen, you might treat it to water-repellence (via the dry cleaner).

The pink dress: Nothing to it—two pieces make the skirt; three pieces the bodice; two shoestring straps. Vogue Pattern 3472. Junior sizes.

The black sheath: A basic evening shape, made in four pieces, plus facing. Vogue Pattern 3385. Junior sizes.

Back views, sizes, yardages, page 114.

Evening shoe for pink: red velvet. Glittery bow. By Confettis, $13; Franklin Simon





Evening bag for pink: red velvet. By Ingber, $5 plus tax; Altman.

Hoop earrings: rose-coloured stones. By Coro, $5 plus tax; Saks Fifth.





VOGUE "EASY TO MAKE" PATTERN 7940



VOGUE "EASY TO MAKE" PATTERN 3472



Drop earrings on rhinestone threads. By Weiss, $3 plus tax; Franklin Simon. Sandals, black and gold brocade. By Mademoiselle, $16; Lord & Taylor.

VOGUE "EASY TO MAKE" PATTERN 3385



The drawing room with a Sèvres plant-stand



The vestibule with grey marble Egyptian figures



The master bedroom



The dining room, in white against white

CHRISTIAN DIOR'S PARIS HOUSE

Christian Dior's new house in Paris reflects in turn the times of Madame Bovary, Whistler, Louis XVI, and the Augustan Empire—and always the taste of Dior, who edited each detail. With him worked decorator Georges Geffroy (who did the living room, dining room, entrance halls), decorator Victor Grandpierre (who did the winter garden, upstairs sitting room, and bedrooms), and Pierre Delbée, whose famous firm, Jansen, carried out plans for the woodwork, upholstery, curtains. In spite of four separate talents and echoes of many epochs, the house has unity. Masses of white reappear, in marble, woodwork, hangings: three or four values of white to a room. Plant greens, from willow to palm; full reds, cherry, garnet, amaranth, follow through the rooms which repeat the use of textured fabrics for wall hangings, of ormolu, bronze, and silver for high lights.

The white entrance hall and vestibule are as discriminately furnished as a museum corridor; the drawing room as colourful and bounteous as a hothouse. A cherry satin sofa, in front of yellow taffeta glass curtains, stands next to a table covered with royal blue. Pale willow-green velvet wall-hangings and curtains are background for white doors, mouldings, ceilings; white lacquered Louis XVI chairs and sofa; and a white Sèvres biscuit flower-stand, in the centre of a terra-cotta Aubusson rug. Small chairs are covered in sepia, that blackest of browns. The room glimmers with ormolu. The dining room turns on white and cherry red. Panelled in lilac-white, rose-white, and white-white, the room holds three antique white wood-and-marble consoles, a Louis XV white china stove, white chairs covered in cherry cut-velvet around a small mahogany table (which expands with a larger circular piece). Dior's bedroom, again all white, has a dark red carpet, bed cover, and hangings; comfortable chairs covered with old cretonne of blue and cherry-red flowers, and, as everywhere, Dior's own arrangements of cut flowers.



The upstairs sitting-room: a gallery of memorabilia

ANTHONY DENNEY



The winter garden: tobacco leather and cream silk

The entrance hall: marble and grass-green shantung



Above, left: Christian Dior's private upstairs sitting-room has at each end an alcove, lined, curtained, and upholstered in red *linen* velvet. Serving as a showcase in the grey-panelled room, the alcove here has, over a mantel set with a Florentine bronze, and silver candlesticks, a water colour by the late Christian Bérard; around it more drawings by Bérard, Cocteau, and La Fresnaye. The buttoned brown leather sofa is pure last-century comfort.

In the winter garden, or smoking room, a large Chinese embroidery on silk covers one wall. A huge curved sofa and Louis XVI armchairs, all in tobacco-coloured leather, surround a table set with bar and smoking equipment. The curtains are all shantung.

In the entrance hall, two superb Louis XVI mahogany cabinets, lined in green broadcloth, hold exceptional pieces of Rhodes porcelain, Italian majolica. Directoire chairs, in dark blue wool, flank one cabinet; porphyry vases, the other. Broadcloth portières, over green shantung, open on the marble staircase—hung with shantung—and a marble bust of Byron.


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20
2.

DECORATING NEWS

The family pink-orange-red

1. Flaming Victorian roses on glazed chintz. Brunschwig & Fils.
2. Cobwebby, tough pink casement cloth, linen-and-rayon. A Greeff fabric.
3. Thin orange linen casement cloth. Knoll Associates.
4. Reversible magenta 50-50 cotton-rayon upholstery fabric. Patterson Fabrics.
5. Full-blown roses strewn on batiste. Patterson Fabrics.
6. Bold stripe on lightweight silk. Tillett Shop.
7. Pink delicate rayon-and-silk curtaining. Brunschwig & Fils.
8. Light, textured cotton, Moss Rose. At Lord & Taylor.
9. Hand-woven pink Italian silk velvet. Scalamandré Silks.
10. "Chalk Stripe" wallpaper from Murals Inc.
11. Wallpaper printed in red geometrics. Pageant Wallpaper.
12. Orange cotton upholstery rep. A Cheney fabric.
13. The cotton in 8 above: now orange. At Lord & Taylor.
14. Small-figured damask, in rayon-and-cotton. Kandell.
15. Red stripes on off-white cotton. Brunschwig & Fils.
16. Super-washable casement cloth in cotton-and-Fortisan. Schumacher.
17. "Fierce Red," overscaled plaid heavy duck. Tillett Shop.
18. The cotton of 8 and 13 above, now checked plaid. At Lord & Taylor.
19. New red in wool, textured carpeting. Mohawk Carpets.
20. That cotton (8; 13; 18) again. At Lord & Taylor.
21. Orlon sheer curtaining with a tracery of flowers. A Cheney fabric.

Light, luxurious, even fragile fabrics conceal, this year, a new functionalism, a new (and wholly un-fragile) practicality. New synthetic fibres, plastic dips, new weaves of natural fibrès, and combinations of natural and synthetic yarns (one, opposite, of cotton and Fortisan, an almost-everything-resistant material developed for the Army) are easy on the upkeep—and the eye. Industrial cloths, rough-textured or smooth and tightly-woven, *happen* to be sturdy as well as important decorating news (for instance, the blazing canvas duck opposite, the fabrics on pages 100-101). Wallpapers, often outright washable, may have soil-resistant faces. In every case, the invisible hardiness means that new things for decorating work hard and never hint at the bare aseptic qualities of a house that is a machine for housekeeping.

In a period that specializes in mixing new with traditional styles of decoration, an important inspiration graph is Japanese design. Its clear, open look, the low scale of its furniture, the beauty of windows covered with shojis (page 100) or bamboo or rush (illustration 2, page 96) woven curtains, the underplay of over-all colour, all have arrived with a rush.

Like cream on top of the news in colour are the reds from orange to mauve, from the faintest whiff of pink to a vermilion loud as a slammed door (opposite). And, equally important, runs the cool range of black to grey to white (pages 96-97). Almost everything uses some white: white walls, white fabric backgrounds, white flock designs, and newsiest, the whites on white. Against white, as well as the family red and the family black, go light, high colours, such as pure yellow and the blue of Bristol glass. The newest dark colours for white and the light colours to stand against are bronzed shades, olive green, and muffled medium blues.

Making their own special news this year are the irreproachable work-horse cloths: duck, sheeting, cotton satin, given a startling freshness, sometimes by quite formal prints. Cotton damasks flourish, most *(Continued on page 125)*

The family black-white-grey

1. Rough sturdy linen in charcoal grey. Knoll Associates.
2. Rush-grey Oregon rush curtaining, up to nine feet in height. Jack Lenor Larsen.
3. Black, bark-rough cotton, for slip covers, upholstery. Kandell.
4. Oyster-grey and black abstractions on thin cotton batiste. Schumacher.
5. White hand-woven Italian silk satin. Scalamandré Silks.
6. Cobwebby striped curtaining, part linen, part cotton. Jack Lenor Larsen.
7. Geometric inklings on white wallpaper. Gene McDonald.
8. Flocked black snowflakes on white cotton satin. Patterson Fabrics.
9. Tiny yellow and white print on black cotton (from an 18th-century purse-lining). Schumacher.
10. French soldiers and playing cards on white wallpaper. Katzenbach & Warren.



11. Moss Rose's light, sturdy, lightly textured cotton. Black (and 16 colours). Lord & Taylor.
12. Narrow printed black stripes on heavy cotton. Wellington Sears.
13. Old Flemish woodcuts, black-printed on white wallpaper. Piazza Prints.
14. Rug like outsize tweed, of black cotton and off-white sisal. Jack Lenor Larsen.
15. Super-washable cotton-and-Fortisan casement cloth. Jofa.
16. Heavy charcoal-grey block-textured linen-and-cotton upholstery cloth. Jack Lenor Larsen.
17. Delicate embroidered Swiss batiste, in ruffled curtains. By Ottavia, at Lord & Taylor.
18. Heavy hand-woven Siamese silk rep, black here. Thaibok.
19. Directoire cotton toile, black on off-white. Brunschwig & Fils.
20. Small black and grey geometrics on white wallpaper. Pageant Wallpaper.
21. Grain-textured cotton-and-linen upholstery cloth. Knoll Associates.



DINNER ALONE (in front of the fire—a sometime pleasure): a folding round table set with antique black and yellow Creil china, with Bristol glass, old *doré* candlesticks, and modern milk glass.

Dinner at home alone

FILET OF ENGLISH SOLE IN CASSEROLE*
SLICED CUCUMBERS VINAIGRETTE
WITH DILL SEED*
ITALIAN BREAD OR PROTEIN TOAST
CHILLED DRY WHITE WINE
FROZEN PEACHES AND RASPBERRIES
WITH KIRSCH
LACE OR TWILL COOKIES
COFFEE

THE TRANSPOSED DINING ROOM

At the first puff of a good whim, everything in these three dining arrangements is changed—everything but the silver. Here are three table settings, none on a per se dining table, each set entirely differently, by decorator William Pahlmann—all in the same living room of the same apartment. The silver linking them is International Sterling's new "Silver Rhythm," a pattern harking only forward, polished down to the undatable lines of a slipstream. To take these spur-of-the-occasion dining tables out of theory and into the good provider class, here are three menus for these very settings: a dinner at home alone, a buffet party, and an after-theatre supper. (Recipes for dishes starred here, and more silver details, on pages 114, 119.)

BUFFET SUPPER PARTY: A long table that usually holds books, bibelots, now holds modern porcelain, an Italian white pottery basket, and antique dark blue Bristol glass. The Royal Berlin porcelain dinner settings are at Plummer's. *Crystal shown on both these pages, by Steuben.*

Buffet dinner for eight

BITE-SIZED PUFF PASTRIES FILLED
WITH MUSHROOMS*
(serve as canapés with cocktails)
BLANQUETTE DE VEAU* WITH RICE RING
CROWN OF VEGETABLES
(built around a cauliflower poached in milk)
FRENCH BREAD
TAVEL OR LIGHT BORDEAUX WINE
GREEN SALAD
HOTHOUSE PERSIMMONS
(topped with thinned cream cheese sauce and chopped crystallized ginger)
COFFEE

KERTÈSZ



After-theatre supper for four

ONION SOUP*
(with toasted croutons)
COLD ROAST PHEASANT
HOT CHOPPED BEETS SMITANE*
HOT BUTTERED BISCUITS
CHAMPAGNE
FRESH FRUIT COMPOTE
(apples, pears, and grapes with sliced toasted almonds and champagne)
CHOCOLATE LEAVES
COFFEE

SEATED AFTER-THEATRE SUPPER: A long writing table holds antique pewter plates, covered dishes of milk glass, a porcelain compote filled with fruit, and antique brass candlesticks—a setting equally good for a formal dinner party.



HEAVY SPUN NYLON



HAND-WOVEN SISAL-AND-COTTON RUG

TRANSLUCENT FILAMENT NYLON



NEW FLOORING: CALIFORNIA SADDLE-LEATHER SQUARES



"WORKING FABRICS,"
DECORATING NEWS

Japanese influence with nylon

VOGUE, OCTOBER 15, 1953

Industrial fabrics, from factories and shipyards, have a new elegance in decorating. Tough, hard-wearing, easy to keep clean, they can be dyed, worked and handled like fine brocades. Shown on these pages, a bedroom and a living-dining room decorated by Baldwin, Inc., with industrial fabrics made by the Wellington Sears Company, a famous old firm that started out making sails for windjammers in 1845. Hardy and handsome, these "working fabrics" underline the pared-down beauty of the rooms.

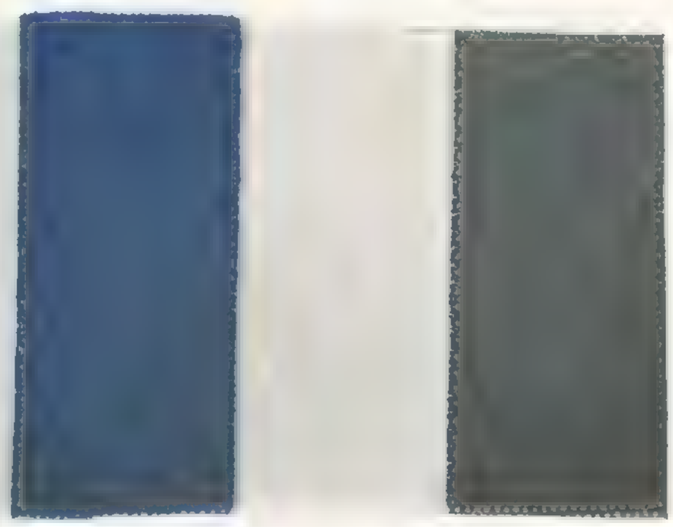
Opposite: In the bedroom, with its cool, strongly Japanese feeling, the four-poster is covered (posts and all) in a heavy white spun nylon, SN-23; used in industry to filter liquids, it looks like hand-woven linen, can be washed off with soap and water. SN-23 also covers the new folding oak-and-brass chair, and (dyed black) the small armchair. At the windows are Japanese shoji screens, their paper backing replaced by a translucent white filament nylon, SN-83. (Made for parachute packs, it won't tear, can be sponged clean.) On the floor—squares of hand-boarded California Saddle Leather, brass-studded. Red lacquer chest: H. Leo Gould. Hand-woven sisal-and-cotton rug: Jack Lenor Larsen. Glass-and-rattan table, folding "X" chair; McGuire Company. Screens: Thaibok.

Right: A living-dining room with an eighteenth-century-Austrian charm, done in wholly modern fabrics. Here, a cotton duck called Topsail—industrially, it's a backing for rubber. Here in a blue, grey, and white stripe, it covers the walls, the swagged sofa; and makes valances for the uncurtained windows. In solid pale-blue, it covers the mahogany armchair. On the white Louis XVI dining-chairs, filament nylon SN-83 is dyed ink-blue. The black iron dining-table, marble-topped, from Avard. Dining-chairs: Roslyn Rosier's Town and Country Antiques. Armchair, designed by John Laury: Charak Furniture Company.





FILAMENT NYLON, DYED INK-BLUE



STRIPED TOPSAIL, ONE OF 27 AVAILABLE PRINTS



NAPLES BLUE TOPSAIL, ONE OF 25 SHADES

Everything shown is available through decorators.

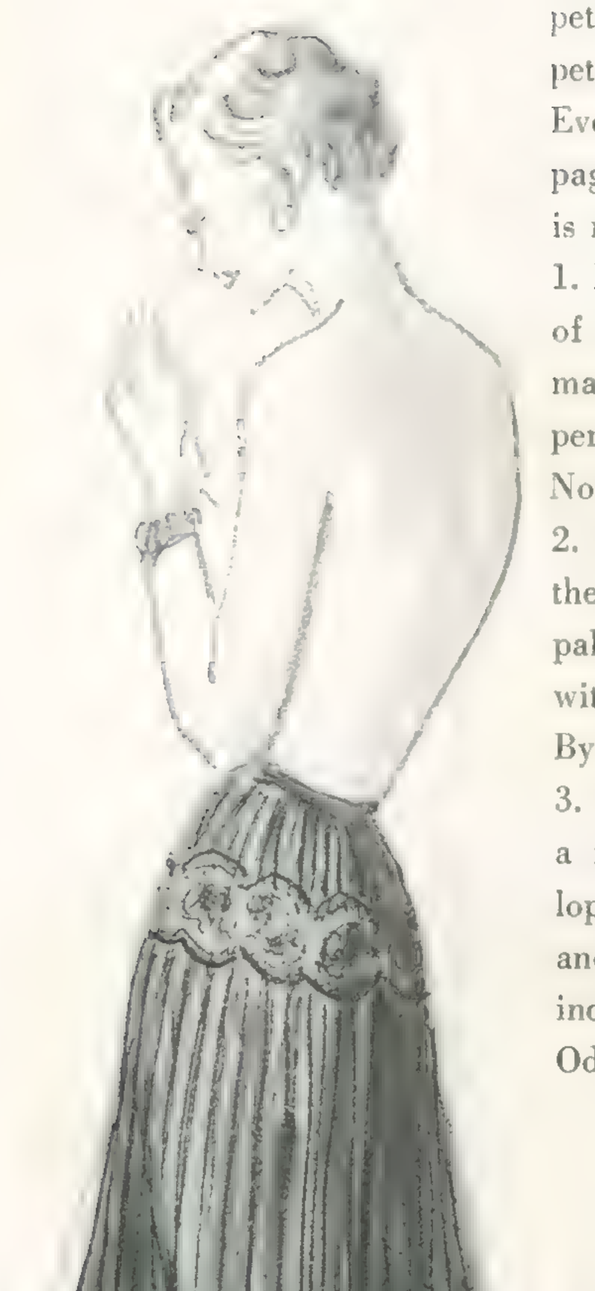
Drawing-room formality, in cotton duck



SEE THE PRETTY

petticoat

The pretty petticoat—you see it here. You'll see many a flick of pretty petticoat from now on—when full skirts swirl, when narrow ones streak along. It's a slender way of dressing, this—petticoat over all-in-one; or the petticoat-brassière-girdle formula. Every petticoat on these four pages is the prettier for black; is nylon in one form or another.
1. Fluted black nylon with bands of nylon Chantilly lace. It's permanently pleated; the waist, permanently slender. By John Norman, $40. Bergdorf Goodman.
2. Slim as it can be, and slit at the sides for walking, a black and pale-pink nylon tricot petticoat with stripes of black nylon satin. By Trillium, $9. From Altman.
3. The pretty petticoat—the kind a full skirt can bank on—scalloped, pleated net edged with lace and lined with chiffon. (Every inch of it, Du Pont nylon.) By Odette Barsa, $35. Jay Thorpe.



1



2



3

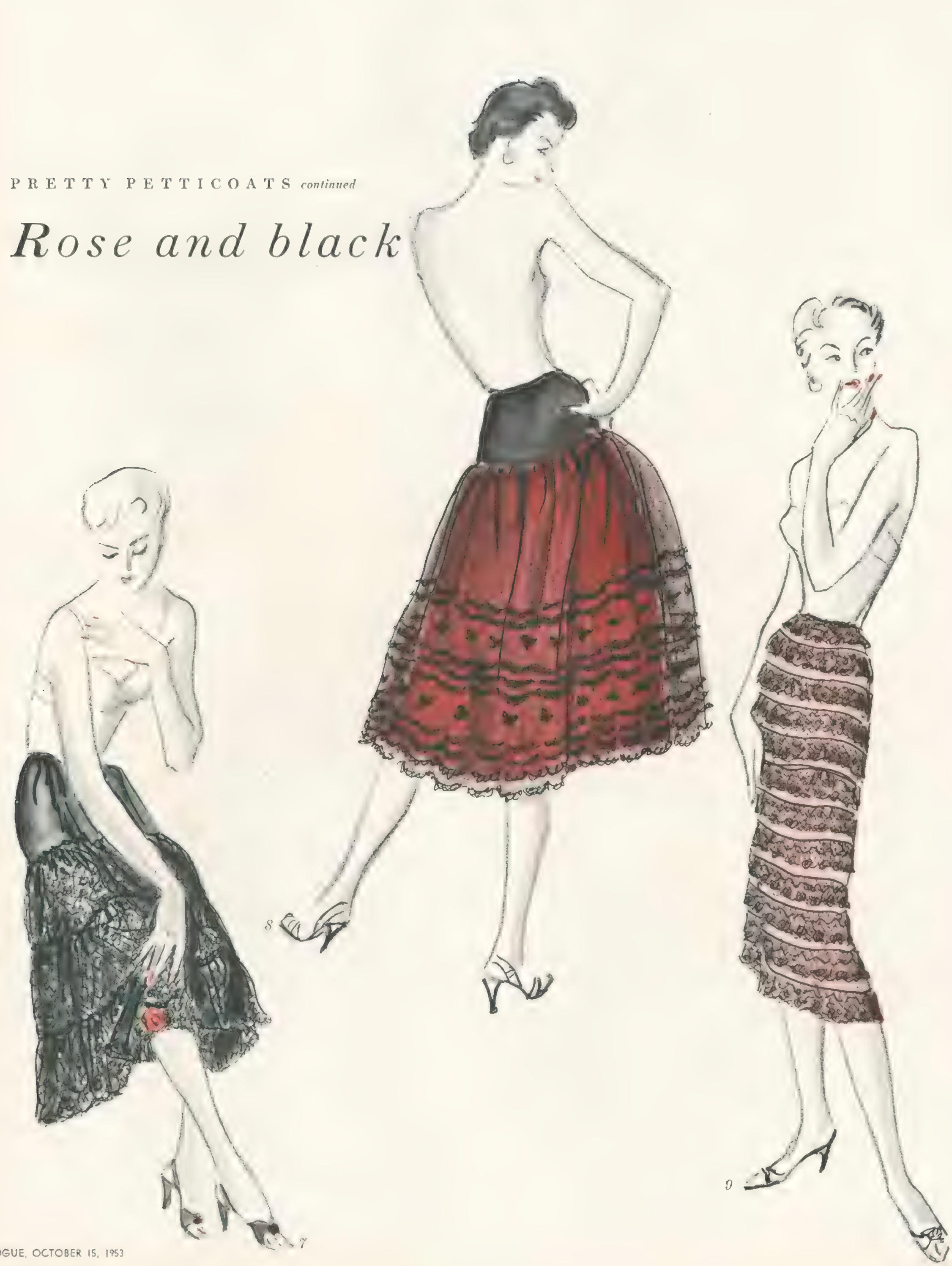
GWEN VERDON *opposite*

Examining a very slim new coat—a petticoat, that is—Gwen Verdon, one of the luckiest streaks of Cole Porter's *Can-Can* (and owner of two of the handsomest legs on Broadway).
The petticoat, black, lacy, and newly slender, is by Vanity Fair, is of nylon tricot, nylon lace. About $11. Gunther Jaeckel; Bonwit Teller, Phila.; I. Magnin.

4. Very dashing petticoat—full, filmy, with a ribbon-threaded flounce *and* a petticoat of its own: a nylon taffeta lining. Note the hipline. It's closely fitted. By Chevette. $18. Henri Bendel.
5. Of the new narrow petticoats, one of the narrowest, prettiest: embroidered nylon net; nylon tricot. By Gotham, $15. Jay Thorpe.
6. Slim to a point, this petticoat—the point being a double ruffle that's largely lace. All, nylon. By Gracette. $11. At Altman.
7. Fullness—but definitely not crinoline fullness. Close hipband of nylon tricot; the rest, a three-tiered nylon lace flounce hiding a rose. Its label reads "Eyeful Design." $17 at Saks Fifth.
8. Prettiness of a Spanish sort—smooth to the hipbone, then softly, lacily flounced. Beneath the embroidered flounce, an underskirt of nylon tricot. By Faerie, $13. Best's.
9. The sheath petticoat—rosy nylon tricot fringed with a dozen rows of wide nylon lace. By Schiaparelli, $25. Lord & Taylor.



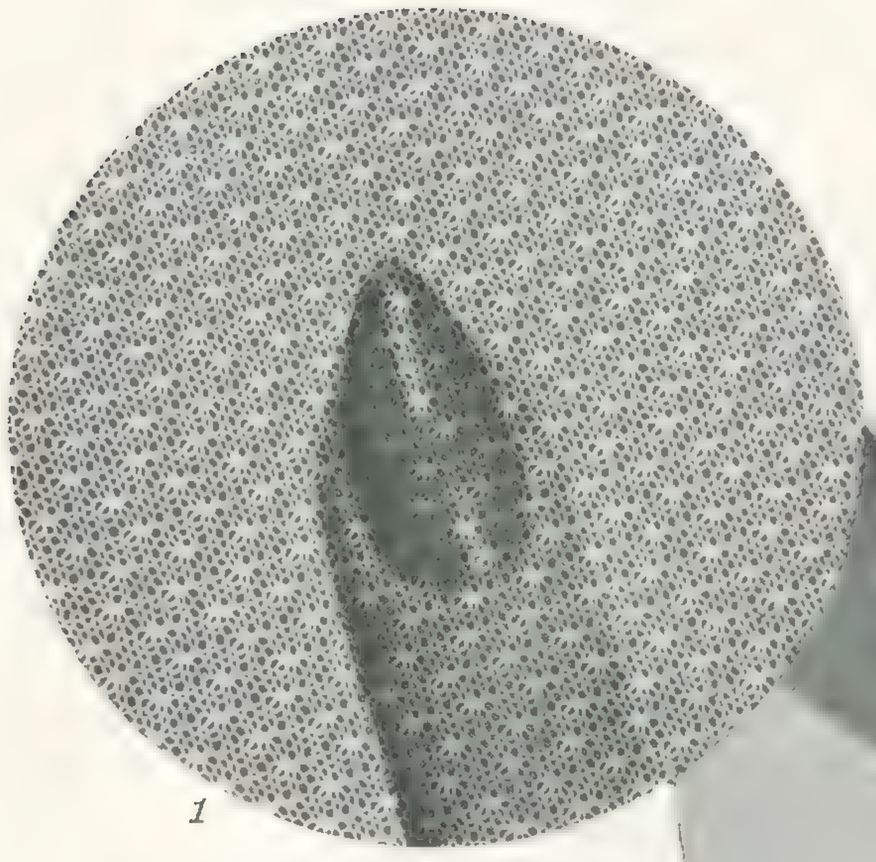
Rose and black



7

8

9



1



2

1. Pattern: tweed.
Nubby-textured nylon
stockings to wear *with*
tweed; with flannel,
cashmere. By Phoenix,
at Altman.
2. Pattern: microscopic mesh.
Stockings by Larkwood, at Vandervoort's; Davison-Paxon.

NEWS BELOW THE HEMLINE: PATTERNED STOCKINGS

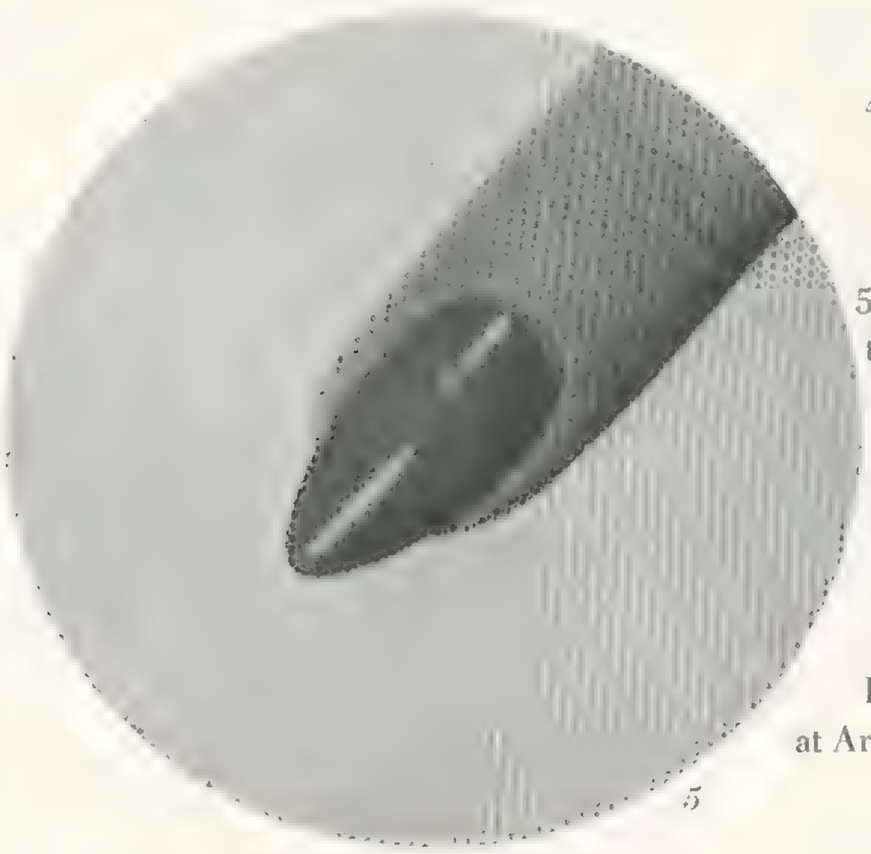
We've magnified them here for visibility—but even so, some of the patterns are outright. For instance: tweed stockings, very smart worn with tweed; lacy stockings, smart with black. Other patterns, seen only by the wearer: a microscopic mesh that disappears on the legs; a mysterious new non-mesh that's 12-denier sheer, yet so constructed that snags can be cut off with scissors, and no harm done. In every case, the pattern means added strength; run-resistance. And in every case here, the nylon is made by Du Pont.



3

3. Lace-patterned
sheer stockings: interest
below the hemline of a
black dress, for instance.
By Van Raalte;
at Macy's.
4. Pin-point mesh—almost
invisible on the legs.
By Picturesque,
at Bergdorf Goodman.
5. This pattern, a snare for snags—
they can be made to disappear
simply by cutting
the loose thread;
smoothing
the stocking out.
(*And*, 12-denier
sheerness!)
By Holeproof,
at Arnold Constable.

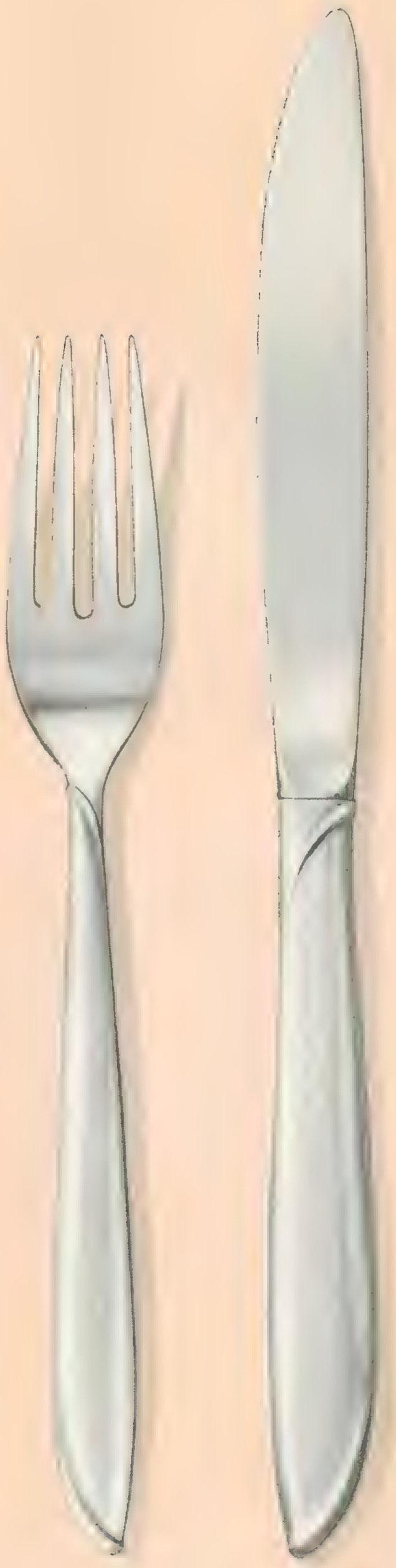
4



5

Presenting a new pattern
with the balanced place setting

Silver Rhythm



...modern symmetry for your table,
the balanced place setting
brilliantly executed
in heavy sterling silver.
An intriguing new idea-
each piece curves toward the plate,
giving a flow
and rhythm unmatched
in any other
sterling pattern. $35.00
(For a 6-piece place setting.
Fed. Tax Incl.)

Sterling by International

Created in the great traditions
of Early American silversmiths
...in Connecticut since 1825

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The Marchioness of Milford Haven

Noted for her subtle glamour, her striking beauty, the Marchioness says: "Pond's Cold Cream is perfection—its satiny texture, its lovely perfume—the wonderful way it clears, freshens my skin!"



Mrs. Amory S. Carhart, Jr.

A captivating beauty, this young member of New York society is devoted to Pond's Cold Cream. "No other care cleanses so well, leaves my skin looking so wonderfully smooth," she says

The complexion care of the world's loveliest women

—see it make an amazing change



The Countess de la Falaise

She has the chic look of a true Parisienne . . . a fine, glowingly clear complexion. "No other beauty care I know makes my skin so fresh and smooth as Pond's Cold Cream," the Countess says

WHEREVER YOU GO, the world over, you will find that women with truly beautiful complexions consider one special skin care absolutely indispensable. It is the quickest, easiest of daily beauty treatments—and the *surest*. You can see it make an amazing change in *your* skin—almost overnight!

Quick, see-able "clearing"

The unsuspected cause of most complexion problems is hidden dirt. As you use Pond's Cold Cream, you are cleansing your skin not only of surface dirt— but of the destructive, *embedded* dirt that makes pores look enlarged—skin look muddy.

Less efficient cleansings simply skim over this embedded dirt. A Pond's Cold Creaming softens and *floats it out*—leaves your skin looking clearer in color, more alive—finer in texture.

Replenishes the constant loss of oils and moisture from your skin

Every day—natural skin-softening oils and moisture are stolen from your skin by outdoor exposure and dry indoor heat, even by



The Duchess of Sutherland

She bears one of Britain's most distinguished titles. The Duchess cares for her complexion with Pond's Cold Cream. "I don't know a better cream in the world than Pond's Cold Cream," she says



The Lady Bridgett de Robledo

Daughter of the 7th Earl Poulett, Lady Bridgett is known for her exquisite complexion. She says: "I wouldn't think of missing the wonderful goodness of my daily Pond's Cold Creamings"



Mrs. Nicholas R. du Pont

Charming Mrs. du Pont, a leader of Wilmington society, says: "I can't imagine a finer face cream than Pond's Cold Cream! It leaves my skin looking bright and fine and smooth"



The Viscountess Boyle

One of London's most beautiful social leaders, she has a truly exquisite complexion. "Pond's Cold Cream is an absolute necessity for my daily face care," Lady Boyle would tell you



Mrs. George J. Gould, Jr.

Young Mrs. Gould has an unusually fine skin that needs special protection. "Pond's Cold Cream is wonderfully soft and fluffy on my skin—leaves it feeling fresh—delightful!" Mrs. Gould says

in your skin—almost overnight!

everyday fatigue. Each Pond's Cold Creaming *gives back* to your skin the oils and moisture it must have *every day* to look velvety smooth, young, supple.

This way of using Pond's Cold Cream is especially beneficial to facial contour, facial tone

1. *Every night,* circle fingerfuls of Pond's Cold Cream briskly upward and outward—from throat to forehead. This Pond's circle-cleansing frees embedded dirt. Stimulates circulation. Helps skin look finer. Tissue off this first creaming well.

2. Now—a snowy "rinse" with fresh fingerfuls of Pond's Cold Cream. This time, tissue off *lightly*. The invisible traces of cream that you leave on your skin are remarkably effective for softening your skin overnight, and protecting it during the day.

Start *now* to give your complexion this world-famous beauty care—a Pond's Cold Creaming *every night.* You'll agree—no care has ever done so much for your skin, so *quickly!* Get Pond's Cold Cream today in the *large* jar . . . nicer to dip into—and compared with the smaller jars, you average a *third more cream* for your money!





Mrs. Anthony Drexel Duke

This young Long Island social leader finds cleansings with Pond's Cold Cream the best for her fine complexion. "I love the heavenly fresh feeling Pond's Cold Cream gives my skin," Mrs. Duke says



The Princess Murat

Patrician young descendant of one of the most noted families in France. The Princess says: "I'm a firm believer in using cream for cleansing—and I think Pond's Cold Cream just perfect!"

The Marquise de Lèvis Mirepoix

Enchanting member of a famous French family founded in the 12th century. The young Marquise says: "Every time I use Pond's Cold Cream, I'm delighted by the beautiful care it gives my skin"

SIAM

(Continued from page 66)

Royal which adjoins the Palace grounds where Anna Leonowens, with her Christian conscience, needled the good King Mongkut a century ago and gave rise, in the strange workings of Providence, to a durable Broadway musical from which many Americans have drawn their concept of Siam. In its subtly-organized courts of lavender, green, red, and gold, a faint wind stirs the small glass pendants under the Temple eaves. Atop a mountainous gilded altar is the lonesome little figure of the Emerald Buddha, who is really jade; about two thousand years old, he came originally from Ceylon. On the interior walls are superb paintings of the old life of the Kingdom, and at this point you nudge your friends, who have also seen the show, and murmur *"The King and I!"*

If this ends your impression of Thailand, it is very much better than no impression at all. But it is a pity not to stay longer, if you can; this is the Orient of the Orient, and also the country of our friends. Thailand is the one Far Eastern nation which has never been a colony, and because of their heritage of freedom, the Thai have no chip on their shoulders in meeting the Western world. It is a difference you sense—lightly—in the carefree *samlor* boys, the airport officials, the crowded life of the river. To sense it more than lightly is the best of reasons for staying in Siam.

You go about the business of making friends exactly as you would at home, following your interests, whatever they are, until they bring you in touch with Siamese who are interested in the same things. (Nearly all Siamese, by way of a helpful hint, are camera-crazy.) Whatever your sport, business, or hobby, there are almost sure to be Thai citizens who follow it—perhaps at a distance, and with a great if politely-concealed hunger for such knowledge as you may have. In return, they will most happily give you the knowledge which gives meaning to the life around you. And at this point, the Mysterious East begins to dissolve and something very much better takes its place.

MY MAN PRAKOB

For help in arranging ECA exhibits of interest to the Thai, I consulted Prakob Chaivode, a buoyant young man of mixed Chinese-Siamese ancestry, and proprietor of a small camera shop. Prakob, a graduate of a missionary college, spoke a certain amount of English, had a universal web of friends and relatives throughout the country, was interested in everything, and not above climbing a stepladder and driving a nail. As a "local assistant" to the ECA mission, Prakob found excellent reasons why my presence as Information Officer would be required here, there, and everywhere. I could never, however, formulate an official need for going on one of his tiger hunts.

Perhaps because I missed this treat, Prakob produced the "very big fair, very old, many people," which we attended in the far south of Thailand. When we changed from the Singapore Express to the local, fair-goers swarmed on the roofs; Prakob found a spot for us in the baggage car, where the brakeman, at sight of a *farang*, or foreigner, took out his fiddle and played "Home, Sweet Home" while the fantastic, upended green mountains rolled by. The station at the two-thousand-year-old town of Nakchon Sri Tammerat swarmed with visitors. Most of them were headed for the bull ring.

THE UN-BRAVE BULLS

There is nothing in a Siamese bullfight for Ernest Hemingway or Tom Lea. Two not-very-brave bulls are led into the ring; their handlers twist their noses, rub them with pepper, or inflict indignities upon their private parts, if necessary, to arouse their fighting spirit. The handlers then retire quickly across the fence to let the bulls settle matters between themselves. Since Buddhist precepts forbid the slaughter of animals, the object of the afternoon is not to witness death in any form, only to see which bull wins. Before a cheering crowd, the bulls locked horns, butted, bloodied each other's noses for a bit, and then one bull, having had enough, turned tail and ran. The bookies paid off, and the crowds drifted away to see the rest of the fair, content with the outcome since they had never seen how much better a bullfight is managed in Christian countries.

A Siamese fair looks at first glance a great deal like a county fair in Oklahoma; it is really a profound witness to what is timeless and universal in either part of the world. The Ferris wheels are made of wood, and cranked by hand. There are wonderful things on sale for a nickel (a tical, in Thai currency): red-and-yellow strings of bamboo fish, paper lanterns, Siamese dolls, a sweet-toned bamboo flute. Just as at home, outside the girl-show tent a lascivious, enthusiastic gentleman calls attention to forbidden wonders. (This costs a tical, too.) At a whistle from the master-of-ceremonies, the little girls flick up their satin skirts, front and rear, in a momentary revelation more childish than sinful.

A laughing crowd formed around a torch-lit ring where a mother pushed her baby back and forth in a swing. The baby was happy enough, not realizing that it had come into the world without legs; its mother was grateful for contributions. So, more than a century ago, the crowds laughed at rural Siamese fairs—a nervous laugh, really, to cover a certain embarrassment—and dropped their coins into the jar held by the mother of Chang-Eng, the two little connected boys who became the most famous citizens of the Kingdom.

In a quiet corner, a handful of older people watched the Shadow Play, an exquisite art of carved puppets silhouetted behind a screen some thousands of years older than Hollywood. Next door, a big crowd squatted on the ground before an outdoor screen with Hopalong Cassidy, courtesy of the Ministry of Public Health. Others drifted across, uneasily, like a visible demonstration of Far Eastern schizophrenia, to the open-air stage where a crack troupe of classical dancers from Bangkok performed, also with Government encouragement.

The paradox of Thailand (not the sort of paradox to make your head ache in a library but, rather, to be gently enjoyed in discussions over a gimlet at the Royal Bangkok Sports Club) is that she is both the most "unspoiled," completely Oriental nation in the East, and at the same time the most friendly towards the West. Part of the explanation lies in her history.

THAI MEANS "FREE"

The Thai—the word means "free"—came originally from Yunnan Province in Southern China, where in ancient times they had built a considerable, independent kingdom. Early in the Christian era, or even sooner, they felt the need of elbow room and began to push down over the mountains. They found small islands of civilization already in existence, established by the Khmers, early settlers from India.

The Thai intermarried with the Khmers, and mingled with the Khmer civilization the Chinese culture they brought with them; yet the resulting amalgam was really a new metal, hardy and bold. The Thai never developed anything like the stratified caste system of the Hindus, nor the encrusted feudalism of old China. There was always enough to eat in the new peninsula they occupied, enough land for everyone. And by the time they first encountered European traders and missionaries, in the seventeenth century, they had learned how to deal with them. They kept their freedom partly by balancing one colonial power against another—the British against the French, the Dutch against either. If you like to think in such facile terms, they are the Swiss, or even the Americans, of Southeast Asia.

Beneath the façade of Oriental splendour, the Thai kept some of the characteristics of a pioneer, mountain people. Until about twenty years ago, their kings were absolute monarchs. Such, for instance, was the King Mongkut, who employed Anna as governess. Yet she saw such a short distance into the character of Mongkut, one of the great kings of Siamese history, that the Thai do not care much for the Anna story. Mongkut, before Anna came, had passed a quarter century in the yellow robes of the priesthood, walking country roads, talking with common people in order to learn how the monarchy could better meet their needs. He also talked with the missionaries, Catholic and Protestant, encouraging their medical and educational work of such obvious value to his people, while he strengthened and purified the Buddhist Church in order to meet the Christian challenge.

The Thai are friendly towards the West—for they evaded its imperialism and have encountered, chiefly, its happier aspects of Christian kindness—but they take a perfectly natural pride in what they, themselves, have done. Across from the Sports Club swimming pool rise the glittering roofs of Chulalungkon University, named for Mongkut's still greater son. Throughout Chulalungkon's long reign, extending into this century, he brought in railroads, schools, hospitals, the Red Cross, and other useful innovations. Later régimes have added parliamentary government, Boy Scouts, and radio, all of which function, although not without loud noises and occasional violence. The point is that all such things are Siamese importations by choice. And they can be joked about; anything in Thailand can be joked about, except the Lord Buddha and the King, the symbols of faith and freedom.

Early each morning the yellow-robed monks slip quietly from door to door, with their begging bowls for morning rice. (They never knock, they simply wait.) The priesthood means self-denial, good works, and meditation, although to be friendly, a monk may accept a cigarette. Because all Thai men, from King to peasant, are supposed to spend at least three months of their lives as wearers of the yellow robe, each eighteen working Siamese adults must, on the average, support one non-working monk. This is, no doubt, an economic loss; yet it also means that the adult male population, as a whole, has had a first-hand experience with the contemplative life, a mass experience which has no parallel in Western society.

BANGKOK ISN'T SIAM

Parties in Bangkok are incessant, and thoroughly interracial; you should go to a few. There are only a few local ground-rules to remember: Never touch a Thai on the head, nor point the foot at anyone, because the head is sacred and the foot is vile. Socially Thai are known by their first names, even the princes and princesses—of whom there are hundreds in Bangkok because of a liberal distribution of the Blood Royal before the rather recent custom of monogamy. But Bangkok is no more Siam than New York is America. And because this is the one country of free Asia where it is safe for a foreigner to roam at large, and because here, in microcosm, is so much of the best of Asia, as it used to be and as it may some day be again, there are rich rewards in taking the plunge. Even without a happy-go-lucky guide like Prakob, it is no great problem to travel alone outside of Bangkok.

It is the hot season, and you have reservations for Chiengmai, the old city in the northern mountains. Because you are not in a hurry, you take the Northern Express. Narrow-gauge and drawn by a wood-burning engine, it leaves the capital every other night with the flair of the Twentieth Century, its compartments richly panelled in wood, with folding washbasins and leather berths, the sort of train nostalgic American railroad fans want to take home with them to keep.

(Continued on page 113)

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SIAM

(Continued from page 110)

Unless you have learned to pronounce the word for hotel *very* well—it is "*roang-ram*"—the *samlor* boy at the Chiengmai station may take you anywhere. (Mine took me far out in the country, past mouldering temples, close to blue, Appalachian-like ridges, responding to my entreaties only with a heart-warming smile. A standard choo-choo train imitation, *farang* for "take me back to the station, for Heaven's sake," made him too weak with laughter to pedal at all.)

The city, of about 40,000 people, has at least one small clean hotel, screened, with an English-language menu and "Western-style" plumbing. (There is nothing the matter, by the way, with Oriental plumbing, which in Siam is usually kept spotless, except that it requires a certain change of posture and mental attitude, both of which may well be good for you.) Because Chiengmai is a small, static, proud place, about like Charleston, South Carolina, in population and pedigree, many of its residents are like spiritual Charlestonians, relieved that the motor road from Bangkok hasn't yet come through. It has a small foreign club and society—the French priests, some pleasant American Presbyterians whose college and leper colony have helped to create the warm welcome you and I receive in Thailand, the consuls, Britishers or Americans in teakwood or mining, and some other people who have just come up from Bangkok to sleep under blankets.

They will show you the rocky, cold swimming holes at the foot of the mountain, the special Northern handicrafts, thick-standing silks, lacquer, peasant pottery, and the lumpy, richly-carved silver. You may be asked to an elephant roundup, or on a camera expedition to the wild tribes. During the Water Festival, you may be doused with cold water on the street by merry young girls; in this case, run into the hotel for a cup and douse them back, since it is all part of a good, clean fertility rite.

Or you may have a rather pleasant accident, like mine. Driving an American-aid jeep borrowed from the local public health office, I snagged the fender of a new car, parked on a narrow country road. The owner came up, at long last and with great reluctance, touched the American-aid emblem on the jeep, waved away my wallet, and touched his heart.

On the night of Loy Katong, you should be in Bangkok. This is a festival at the end of the rainy season, having in it something of Thanksgiving for the rice-giving rains, something of New Year's, a time for slate-wiping. By all the flowing streams in Thailand, but in greatest numbers by the Chao Phya River in the capital, the people set lighted candles in small boats of banana leaves which float away downstream.

"A kind of fireworks night," said the man in the Government tourist office at the Ratanakosin Hotel. It is both prettier, and more serious, than fireworks as the thousands of leaf-boats light the brown faces, more pensive than usual, which watch them from bridges, launches, sampans, and skiffs.

If your visit has been a good one, you will be thinking of simple things, the country fair, the brown, flowing river, when the propellers roar and the frank faces of the Thai break into a farewell smile.

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to Interior Decoration

Coming soon: a big new book about interior decoration that will bring out the painting-and-paperhanging instincts in anybody. *The House & Garden Complete Guide to Interior Decoration* is really four books in one. There's thorough coverage of furniture arrangements and colour schemes, of course; and there's a quick history of furniture since 1700, with illustrated lessons (1,000 sketches of period furniture and pages of Monticello, Winterthur, et cetera). Other sections are devoted to how-to-dos (how to care for antiques, to frame prints, even to lay floors), and to arranging rooms which serve a specific purpose—an artist's studio, or a *very* space-saving apartment. All this information—thoroughly illustrated, much of it in colour—is $10. If you order from Vogue, Greenwich, Conn., before Oct. 23, the price is $8.50.



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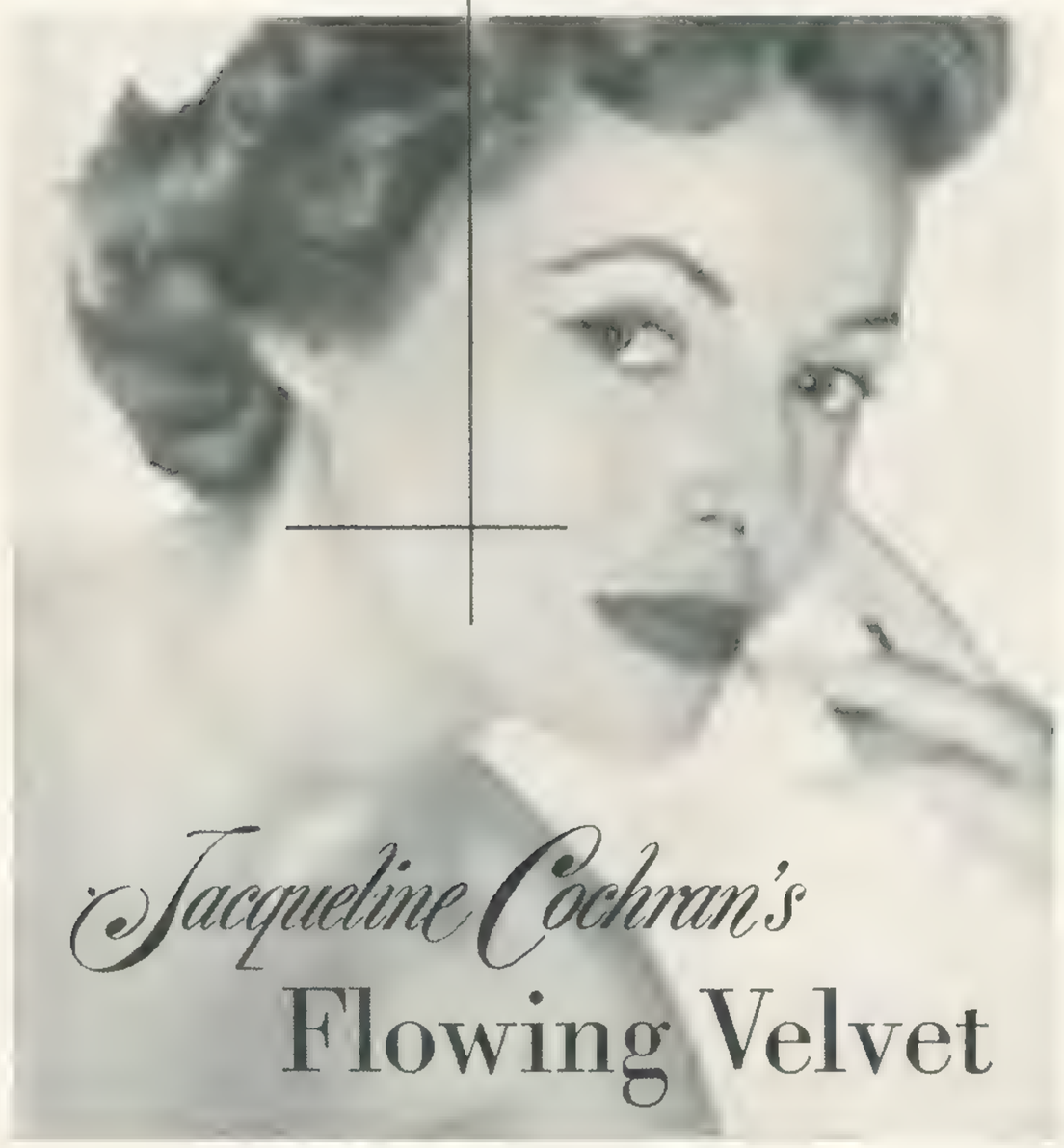
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THE TRANSPOSED DINING ROOM

(Continued from pages 98-99)

EDITOR'S NOTE: The menus on pages 98-99, and the recipes here, come from Mrs. Norbert McKenna, of New York and Norfolk, Connecticut, one of the number of accomplished hostesses who, by choice, do both planning and cooking for their guests.

Dinner alone

FILET OF ENGLISH SOLE IN CASSEROLE

(recipe for two)

1 whole sole (2 filets) per person
1 large Bermuda or Italian onion
4 tomatoes
½ lb. mushrooms
Butter
½ pt. sour cream
1 cupful white wine

Sauté filets of sole in butter in iron skillet on one side, taking care not to break them. Transfer fish to individual casseroles. Arrange thin slices of onion over fish, then thick slices of tomatoes. Wash mushrooms without peeling, dry well. Slice and sauté 2 or 3 minutes; add to casseroles. Season and bake in moderate oven for 20 minutes.

Sauce: Remove casseroles from oven; ladle out liquid as much as possible and reduce to half by cooking. Add white wine and cream, heated to prevent curdling. Return sauce to fish; sprinkle with bread crumbs and dots of butter. Heat until delicately brown and serve.

CUCUMBER SALAD

Slice cucumbers very thin, put in bowl with salt. Cover and shake vigorously until water comes out of cucumber. Chill well. Mix with French dressing and a little dill.

Buffet dinner for eight

PUFF PASTRIES WITH MUSHROOMS

Scrub 1½ lbs. mushrooms; dry well and chop very fine. Sauté a finely chopped onion. Add mushrooms, cook till liquid is nearly gone. Add cream, a few drops Scotch Bonnet (a mushroom-flavoured essence, not necessary to the recipe if it's unavailable). Fill heated, tiny pastry shells, and serve.

BLANQUETTE DE VEAU

4 lbs. veal cutlet
1 large yellow onion
2 cloves
Bouquet garni (1 bay leaf, stalk of celery, parsley)
2 carrots, halved
2 qts. water
24 small white onions
4 egg yolks
2 cupfuls of cream
2 teaspoonfuls of lemon juice
1 lb. button mushrooms (optional: not used with this menu)
A few green peas

Cut veal in small pieces. Put in a deep saucepan, cover with 2 quarts water and 2 teaspoonfuls salt. Bring to a boil, remove scum. Add carrots, onion with cloves, and bouquet garni. Simmer one hour or until veal is tender. In the meantime boil the little onions in another pan. When tender, drain and keep warm. Make sauce by melting 4 tablespoonfuls butter. Add 2 tablespoonfuls (generous) of flour and strained veal stock; season. Cook until smooth. Place veal pieces in serving dish, add small onions (and button mushrooms sautéed in butter, if used). Just before serving stir into the sauce the egg yolks beaten over heat with the cream and the lemon juice until just at boiling point. Sprinkle with lots of chopped parsley and a few green peas.

After-theatre supper for four

ONION SOUP

4 large onions
6 cupfuls bouillon
⅛ lb. butter
Dash of brandy

Slice onion thin and sauté very slowly (about 20 minutes to a half hour), watching and turning to prevent burning. Put in deep saucepan and cook gently with bouillon till they blend. When re-heating for supper, add a dash of brandy.

HOT CHOPPED BEETS SMITANE

Chop cooked beets fine and mix with sour cream. Heat gently. Season to taste.

VOGUE PATTERNS

(Other views of the Patterns shown on pages 90-91)



Above, left: Pattern 3385, "Easy to Make" dress. Junior sizes 9 to 15 (29½ to 33). For 15 (33), 2⅞ yds. 35" fabric with nap. 60c.
Above, right: Pattern 7940, "Easy to Make" coat. Sizes 12 to 20 (30 to 38). For size 16 (34), 4⅛ yds. of 35" fabric with nap. (To line this coat, simply cut the coat again, in a lining fabric.) 60c.
Above, centre: Pattern 3472, "Easy to Make" dress. Junior sizes 9 to 15 (29½ to 33). For size 15 (33), 4 yds. 35" fabric with nap. 50c.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax.

D'ARTAGNAN IN WHITE

(Continued from page 67)

dragged itself humbly along beside the hovering hull of a majestic British battleship. The food on the freighter was uneatable, the living conditions pitiful. Above, on the British battleship, well-fed sailors beamed happily. Martel observed them from a distance, and kept wishing that a little of the manna would fall upon his men. Wistfully he contemplated the deck sports of the Englishmen. One day there was a boxing match. Martel hailed, shouted, waved his glove, and made signs that he wanted to take part. They threw him a rope, hoisted him aboard, and in two rounds he had knocked out the English champion. Cheers and sudden popularity rewarded him. The proud British battleship took its minute comrade under its wing, and from that time on, the freighter lacked no comfort that the English could supply.

The war interrupted Martel's brilliant medical career only momentarily. The dominant trait of his character was independence. He was a sharpshooter. The Faculty of Medicine was not fond of him. He was unwilling to bow to conformist traditions: ceremonial visits, official channels, theses flattering to old professors, everlasting examinations which kept men, ripe for practice, tied down to the desks of a perpetual schooling—all that irked him to the point of exasperation. He didn't care a fig for teaching medicine from the height of a professorial chair. What he wanted was to cure the sick; and he cured them. He had the courage to grapple with desperate cases which his prudent colleagues shunned, having no wish to increase their percentage of deaths. His brilliance in diagnosis and the skill of his hand defeated death.

The cream of the clientele of Paris and of the whole world flocked to this young man. The speed of his operations was famous. He had been an international rugby player and he kept his form purposely, because sport trains one's reflexes. He was the first man in France to understand the advantages of standardization and Taylorism. "I too would like music," he said, "to help me in my work; I have a mind to ask Reynaldo (Reynaldo Hahn, the composer, a friend of his) to write fugues attuned to and synchronized with each classical operation; the acme of smartness will be when my last *point de suture* falls on the last note."

We all admired the cleverness of his hands, worthy of a conjuror. To acquire lightness of touch, Martel trained his fingers as pianists do. On the eve of difficult operations, he would rehearse at night, going over the gestures he would have to make on the following morning, so as to give his hands the most precise automatism. Since, as he said, "A surgeon must hold fragile things just firmly enough to prevent them from slipping," he could sometimes be seen on horseback, holding between two fingers, in full gallop, a tiny glass vase full of water.

Head of Professor Segond's clinic at the Salpêtrière Hospital, Martel was the first French specialist in brain surgery, the creator in France of the neurosurgery which he had been taught by Horsley in London. On applying his technique, he soon realized that the equipment needed to perfect it was lacking. Therefore he manufactured it himself, just as the Florentine artists of the Renaissance manufactured their tools. He had begun early; at the age of six, while his family was planning to train him for diplomacy, he stole a chicken from the cook and started dissecting its intestine. A little later, he made himself an air gun with a pork bladder, stolen from the next-door butcher.

At the Ivry Hospital, where he began his career, he watched the operations of his seniors, Gosset, Ricard, Jean-Louis Faure, renowned masters who worked in the morning and went home at twelve. But Martel stayed; he had equipped a secret laboratory in a remote corner of the hospital and bribed an assistant to supply him with corpses on which he re-operated, thus performing over four thousand post-mortems. The discovery of this unusual method of study raised a scandal and made him highly unpopular with his superiors. The atmosphere became still more sultry when one night, at a dinner in the hospital, Professor Z . . . raising his eyes, saw, dangling from the ceiling, a horrible coil of bowels. "Who has dared insult us with that ghastly joke?" he stormed. "I have, Sir," replied Martel innocently, "and it is not a joke; you often reproach me with inadequately sewing up bowels; these, here, are full of water and you may have noticed that not a single drop has fallen on your plate."

The American Hospital at Neuilly sought the services of this remarkable surgeon. There, the modest Martel, always questioning himself and questioning others, realized that the United States was far ahead of Europe in brain surgery. Forthwith, he crossed the Atlantic, and humbly went to school under Harvey Cushing ("my master" he called him, "my great initiator"), whom he followed to Boston, to Harvard and to Yale. He went six times to America, till he had mastered the finest American techniques of brain surgery.

On his return to France, Martel sought to teach others what he had learned. He showered his generous and abundant energy upon his friends, his colleagues, his students. He made disciples (the famous Swiss surgeon, Dr. Ody, well-known in America, is among his pupils). He also made enemies and detractors. He had invented an instrument which is still in use, the *trépan à débrayage automatique*, which was presented by Professor Segond at the Surgical Academy. Several of his colleagues doubted that it could perforate the skull without injuring the brain. Martel inserted a bladder full of air into an empty skull, made a hole in the bone with his trepan without puncturing the bladder, and said blandly: "Try it, gentlemen; any fool can use my trepan." The audience stared,

(Continued on page 118)



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Four young Italian artists

Among the contributors to the new exhibition, "Imaginary Views of America" (see pages 68-69).



RENZO VESPIGNANI



PERICLE FAZZINI

VESPIGNANI, still under thirty, has six works in the Museum of Modern Art, in New York. He contributed to the "Imaginary Views of America" exhibition a brooding study of machines.

FAZZINI, pre-eminently known as a sculptor, did a fanciful painting of "Texas Horsemen" as his idea of America. Gentle and amusing, he lives with his wife and daughter in Rome.

BURRI'S evocation of America, the richly-coloured abstract called "Jazz" (shown on page 69) is typical of his strong, convoluted paintings. Like most of the painters represented in the "Imaginary Views" exhibition, he lives and works in Rome, has a studio on the Via Margutta. A one-man show of his work was held last year in Chicago.

CLERICI, a baroque artist, supplied an airy, fantastic painting-within-a-painting of New York as his view of America. An architect, engraver, decorator, and stage designer as well as a painter, he has his studio and apartment in an elegant little *palazzo* in Rome's inelegant Trastevere district.



ALBERTO BURRI

MARELLA CARACCIOLO



FABRICIO CLERICI



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D'ARTAGNAN IN WHITE

(Continued from page 115)

speechless; a peal of laughter from one of the professors relieved the tension; Martel was forgiven and his cause was won.

He never hesitated to take risks. One day a lady was brought to him afflicted with a colossal abdominal tumour, on whom every doctor had refused to operate. Martel took her in. The lady was so enormously large and heavy that, all of a sudden, the operating table collapsed under her weight. There was no time to fetch another table; Martel, his anaesthetist and his assistants had to perform the operation kneeling on the floor. And all the while, the lady's brother, a swarthy and irate South American, was pacing the lobby, pistol in hand, threatening to shoot Martel if things went wrong. Fortunately, they didn't; the lady survived . . . and so did Martel.

A superb human machine, Thierry de Martel demanded neither rest nor food nor sleep. Enriched by everything which he denied himself, warmed by his own internal fire, he knew his heart to be as stout as his hand was infallible. He maintained his physical balance intact in the kingdom of his enemy, physical pain. Wherever he went, life, triumphant, entered with him. It is banal to say that a good doctor is the best friend of his patients; Martel was more; he was their elixir of life. He radiated such confidence in the miracle of healing that sickness fled before him, taking with it sadness and fear. No one was more universally loved, because no one was more universally beneficent—quite unconsciously, since kindness of heart as well as perspicacity of brain led him to divine the cares and the conflicts in the souls of others.

Martel was of the race of men born to give. Asked by his wife to give his old boots to a beggar, he said: "Give him my new pair, I can still wear the other." He performed countless free operations (six a day at least), and the money brought in by his rich patients he gave to his great work, the Glacière, the hospital he had founded in Paris. How he loved the Glacière, that plain little hospital which paid scant attention to the comfort of its medical staff! In his icy-cold office, Martel didn't even have a carpet under his feet. "Everything for the patients, nothing for the doctors," might have been his slogan. The Glacière was expensive; it left no money to decorate the little bungalow at Muids, near Les Andelys on the banks of the Seine, where Martel went for the week end to row, fish, and rest. Rest indeed! All day he was kept at the telephone, ready to speed to the Glacière at the first appeal.

At Muids, Martel would have loved to own a canoe; but it meant taking money from his needy patients, and he could not think of that. So we, his friends, inspired and directed by the handsome Mme. de Martel, decided to surprise him, in 1937, with a gift of a canoe which should be offered to him at a cocktail party on the island of the Bois de Boulogne. Then a difficulty arose; how could Martel be persuaded to leave his hospital at three in the afternoon and rush to the little restaurant on the lake of the Bois where the canoe, all his friends, and a lavish buffet complete with champagne awaited? Mme. de Martel, who knew her husband wouldn't do it except for a friend, pretended that we were celebrating the award of a decoration to his favourite assistant, Dr. Denet, and that the party would be a failure without him.

Martel arrived, late as usual. I seem to see him still, entering with the swift stride of his supple, athletic body, but also with that preoccupied and weary expression which I saw him wear so often in those menacing years. He went straight to Dr. Denet and shook hands with him. Then he saw us. His astonished look questioned us, fell on the spread table and the canoe. He understood. A radiant expression of pure delight came over his features. "My friends!" was all he could say. He was moved. He was happy. For the last time, perhaps.

Years before it struck, he had foreseen the catastrophe which was fated to burst on France. From day to day, he became more careworn. He knew the weak points of the country, and how difficult resistance would be. He had joined Colonel de la Rocque's movement of the Croix de Feu, in the hope that its patriotic surge might still react in time against the errors of the demagogic régime. The avalanche fell even more quickly than he had expected. This man, whom we thought strong enough to bear anything, could not bear the entry of the Germans into Paris. What passed that day in his soul, no one will know, no one can even guess. Martel fulfilled all his duties in the hospital to their most minute details, went home and took poison. Hardly had he plunged the needle into his thigh when the first German tanks rumbled by beneath his windows.

VOGUE—NOVEMBER 1

Christmas list

200 presents

NEW SILVER WITH SLIPSTREAM LINES

(Continued from pages 98-99)

This new pattern in sterling, reminiscent of no period in its clean sweep of design, is called by the maker, International Sterling Silver, "Silver Rhythm." With its unadulterated line-for-line's-sake shape, this flatware slips into period decoration and is clearly blood sister to contemporary interiors. It would take well to block initials on the back, or a running open script marking, engraved vertically.



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20

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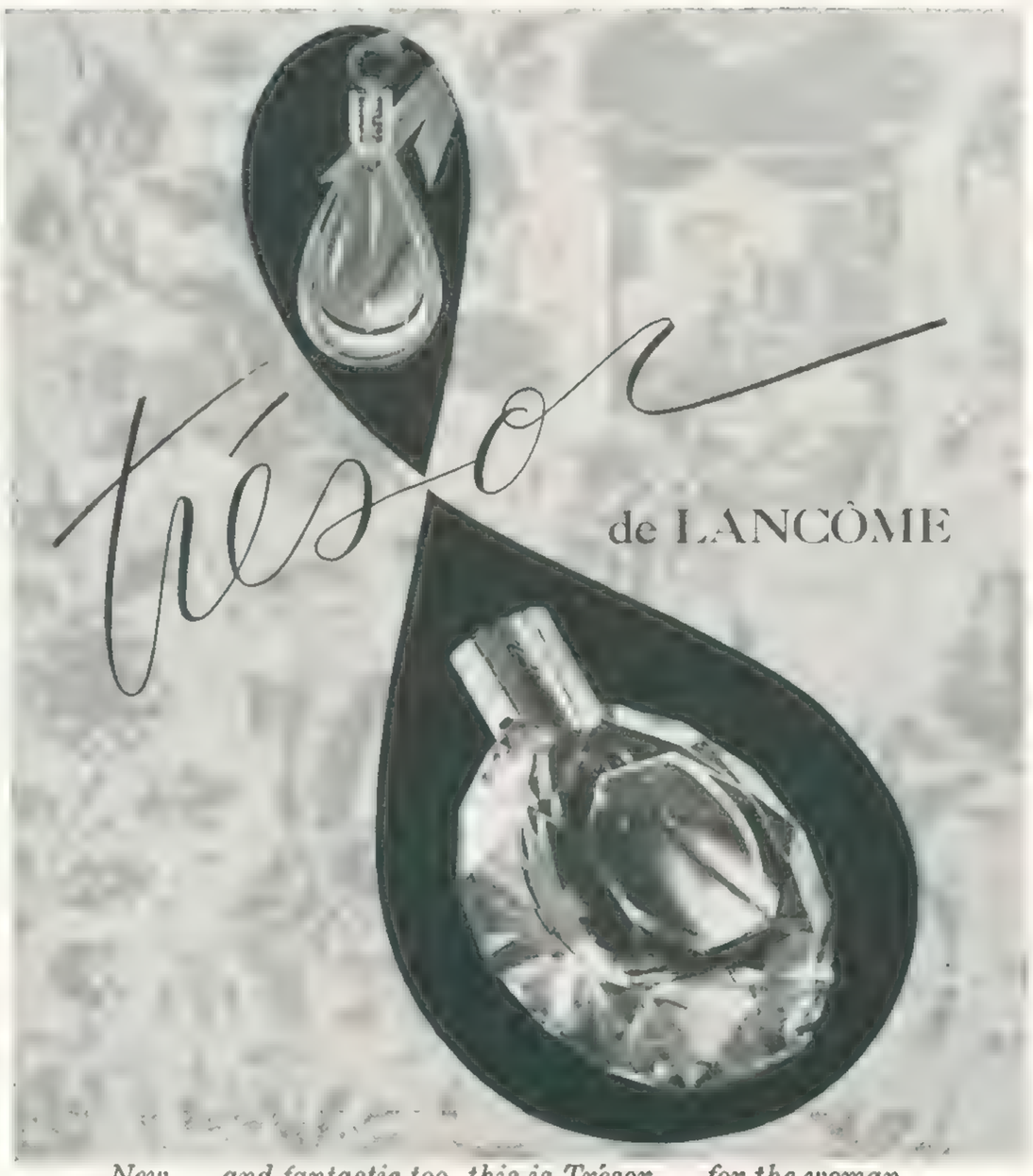
GRIGSBY



News for men: weather boots

About the time when snow tires are going on cars, we expect to be seeing the first of these new country boots—around chilly campuses, stadiums, after skiing. The news about these heavy-weather boots is that they're as light as every-day walking shoes. (Their sturdy weather-conditioning properties don't depend on poundage.) They're made of baseball-glove leather, which we'd suggest treating with water-repellent oil (same principle as oiling a baseball mitt)—that way, they'll keep their handsome appearance and tend to become more weatherproof. The boots are lined with sheared sheepskin and based on ramp soles of Neotex crêpe. (The latter's news: besides being light in weight, this material is a non-conductor of cold and heat, and its texture gives traction on icy ground.) By Joyce; the soles, made of Neoprene, a Du Pont synthetic rubber. $20. Altman; Hudson's; Silverwoods, Los Angeles.

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New . . . and fantastic too, this is Trésor . . . for the woman who prefers to imply rather than state her intent!

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by **RICHARD HUDNUT** *of Fifth Avenue*

Discoveries in beauty

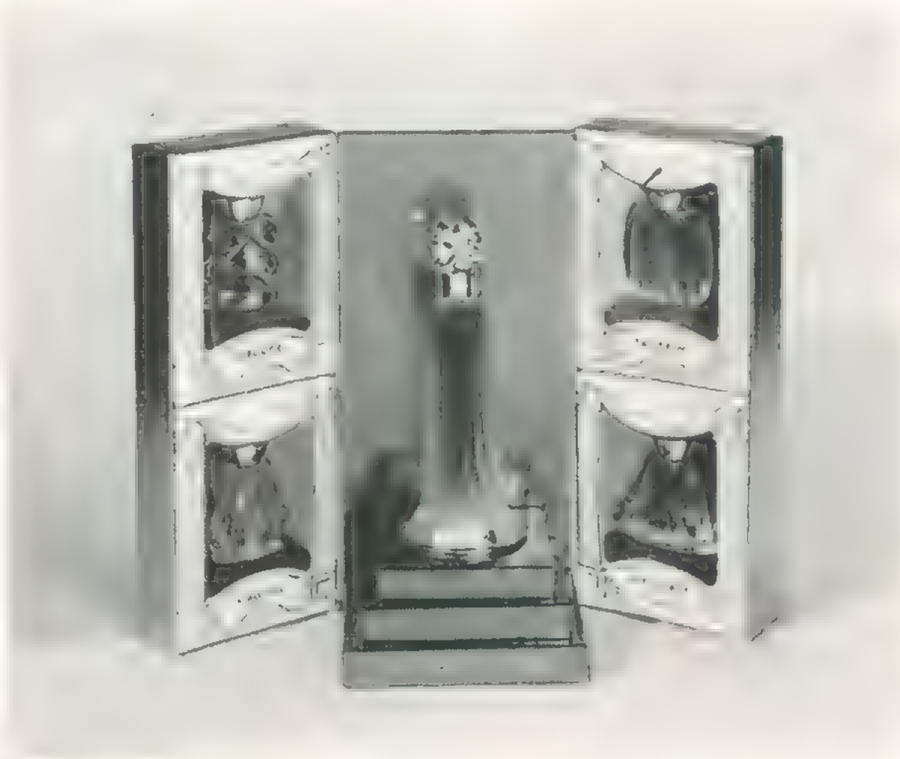


Above: Here is the chic compact designed to hold Elizabeth Arden's new solid powder, Invisible Veil. The famous initialled crown and laurel emblem of Napoleon is embossed in gold colour on the cover. There's a completely new formula for this powder—designed to make pretty complexions prettier. A new satin-ness in texture can be felt immediately on the skin, seen in an increased clarity of colour. (For beautiful evidence of this new transparency in powder, turn to page 54.) Saks Fifth.



Right: Réplique, the beautiful response in perfume, now has a fragrant counterpart in bath oil. This piquant blend of rose and jasmine in its graceful high-waisted bottle is at Jay Thorpe.

Below: There's a place reserved in this handsome box for four small bottles of Lucien Lelong perfumes grouped around the famous draped Lalique bottle for Indiscret. One of the attractive aspects of this grouping is the price: you pay for the half-ounce of Indiscret *only*, the little bottles are a bonus. The Royal Box is $10 plus tax at Bergdorf Goodman.



MIEHLMANN



Witchery

Mobile gold-finish pendulum and clock with Cinderella's hour in rhodium plate, crystal and ruby rhinestones. About $5.00, plus tax.



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Discoveries in beauty



1. Reflecting all the details of one of the most famous perfume bottles in the world, a new diminutive bottle for Guerlain's Shalimar. This *petite* size, one-third ounce, has a *petite* price, too, $8*—all in good scale for a small treasure of a present. Saks Fifth Avenue.
2. Women who favour Ma Griffe favour it with a singular devotion. Good news here for them. For now it's literally possible to bathe in its delicious fragrance with Carven's new scented bath essence. Bonwit Teller.
3. Lancôme breaks through the season barrier; incorporates the special joys of three seasons in scented waters. There's a mingling of flower and leaf in *Graces du Printemps;* an abundance of rose and jasmin in *Joyeux Eté;* the vibrant, smoky richness of amber and wood in *Bel Automne.* Saks Fifth. *PLUS TAX

MIEHLMANN





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His M-1 Jammed!

Corporal

Rodolfo P. Hernandez, U.S. Army

Medal of Honor

0200 HOURS! Suddenly the predawn blackness on Hill 420 split into crashing geysers of orange flame. Behind the barrage, yelling, firing, hurling grenades, a horde of Reds pushed up the hill toward G Company's position.

A hot fire fight began. It lasted several hours. Finally, out of ammunition and suffering heavy casualties, G Company began to withdraw. Corporal Hernandez stayed, throwing grenades and firing his remaining rounds.

Then his M-1 jammed, with a ruptured cartridge in the breech. Fixing his bayonet, he leaped out of his foxhole and disappeared in the darkness toward the attacking Reds.

They found him in the morning, wounded, ringed with enemy dead. But he had stopped the attack—*alone.*

"A man couldn't fight at all," says Corporal Hernandez, "if he weren't fighting for good things—peace, and a job, and a chance in the world. That's why I'm thankful to all the people like you who've put so many billions into United States Defense Bonds. Bonds help fight Commies, sure. But they're also a stockpile of prosperity—for you; for our country. A guarantee to men like me that we can come home to a secure future."

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Peace is for the strong! For peace and prosperity save with U.S. Defense Bonds!

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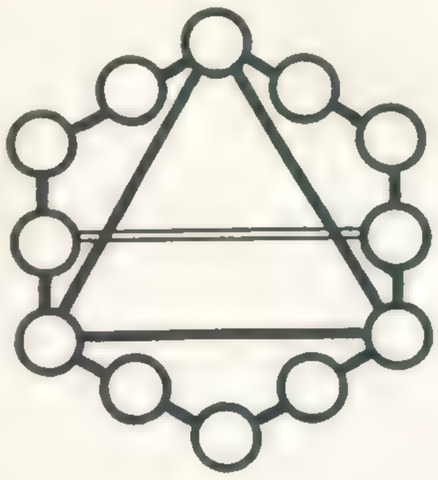
MORE MIND-POLISHERS

BY DORIS NASH WORTMAN

Here are two advanced examples of a kind of puzzle dipped into in Vogue's "Mind-Polishers" (July 1953). True polishers, these two puzzles alone should offer several hours of gaming. If you are unusually skilled, you will find not one but two possible answers to the first puzzle. With only one answer, you're doing well. The second puzzle, harder still, has only one solution. These designs were worked out by a mathematical constructor well-known to puzzlers as "Fubine." Answers appear on page 128.

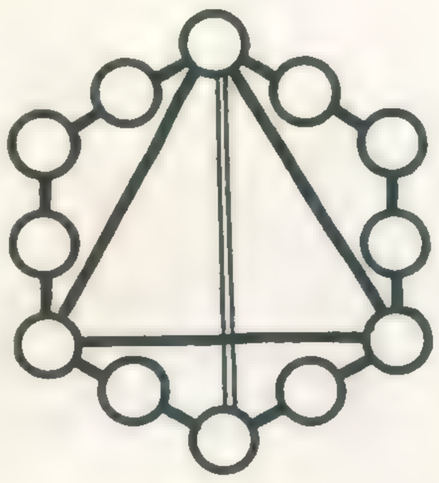
1

Place numbers 1 through 12 (using each only once) in the circles of the diagram at right so that the three on each side add up to the same amount (six sides), and the two figures at the ends of the double bar add up to the same amount, as well as the three figures at the points of the triangle. *Two possible answers.*



2

Although this design looks like the one in No. 1, the problem is entirely different, because in this one the double bar connects two points, instead of the middles of two sides. And that throws everything out! Insert the numbers from 1 through 12 (using each only once) in the circles so that the three figures on each side, the three at the points of the triangle, and the two connected by the double bar, will add up to the same amount.



DECORATING NEWS

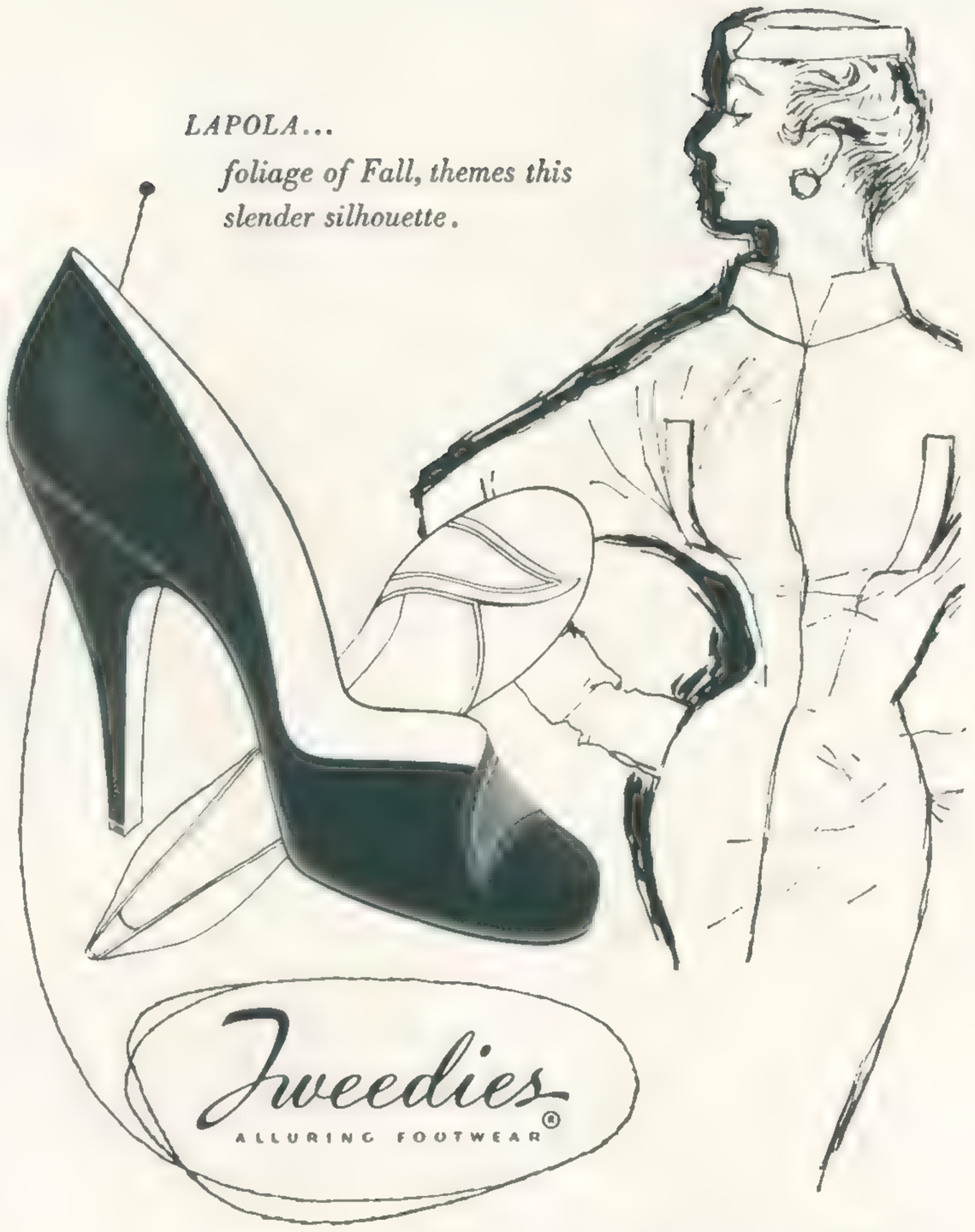
(Continued from page 95)

important in white-on-white (often paired with white-on-white flocked wallpaper). For draperies, or to curtain wide expanses of glass wall, a whole spinney of thin, delicious, cobwebby cloths has sprung up, several shown on these pages; batistes, shantung, taffeta, goats'-hair, Orlon, Fortisan, linen—to name a few. Some, for all their delicate air, are practically indestructible; some, dazzlingly white and apparently hopelessly unsuited to city life, can be cleaned with the swipe of a sponge.

The best thing to happen to wallpapers is the development of new printing techniques which give chalky effects, textured effects, unusually precise line drawings, and a new misty kind of colour. Scenic papers, in revival, bring the boldest patterns. The run of good new papers leans towards freely drawn flower botanicals and small, subtle linear or abstract designs (as on pages 96-97), all quietly untiresome, easy to live with.

New floor coverings bring up unexpected textures and materials. Example: the sisal-and-cotton rug on page 100; or fresh colours in wool or cotton broadloom—*vide* the carpeting on page 94. There is a swing to bare polished floors, of wood, of tile, of leather even (see page 100), which brings small, eye-catching accent rugs into sharp focus.

All in all, the news aims at strictly edited, eclectic rooms; uncrowded, but various in period and line, with an ever-widening range of texture and material—and an ever-dwindling program of upkeep—from which to build dateless, live-in-able interiors.



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THIS
IMPORTANT
NOVEMBER 1st
ISSUE...
ON
YOUR
NEWSSTAND
OCTOBER 30th

LUNCH WITH ERICH VON STROHEIM

(Continued from page 19)

lentless realism. This was the era when the industry was setting its face in quite an opposite direction, toward pure entertainment, unadulterated with the grim brutalities which fascinated von Stroheim. After completing his first picture, the story of a triangle whose scene was high in the Alps, he discovered this important fact of movie life.

"I wanted to call it *The Pinnacle*," von Stroheim said, "but the producer, he told me, 'No one will go to see *The Pinochle*, so we will call it *Blind Husbands* and then all the women come.' My God!"

The master sighed and began discussing *Greed*, which both he and the historians agree was his greatest picture. Based on Frank Norris' novel, *McTeague*, it told a bitter and unremittingly gloomy story of murder for money (and helped make stars of Jean Hersholt and Zasu Pitts). *Greed* sagged under a heavy load of symbolism, with many scenes like the passage of a funeral procession outside a window while a tawdry wedding celebration grinds on within, but its undoing was its length. It was worse than long; it was endless, running to forty-two reels which took ten hours on the screen. Elbowing von Stroheim angrily aside, the producers turned the film over to editors who cut it to the ten reels then short enough for feature exhibition.

"So they had to wait for O'Neill's *Strange Interlude* to see that people will go to a two-part show, the kind where you stop for dinner in the middle," commented von Stroheim. "The novelty of *Greed* in that length would have brought thousands into the theatres. But what did Hollywood do? The producers had to give away plates and cheese and strawberries and—what is it?—Bingo!

"Ha, producers!" he cried, warming to a favourite subject. "If they weren't stupid, they wouldn't be producers. They never even know when they've made a good picture until somebody tells them."

(Afterwards I heard what happened when von Stroheim presented himself on the set to Billy Wilder, the director of *Sunset Boulevard*. "It will be an honour to direct you," said Wilder. "You were ten years before your time." Replied von Stroheim: "No, twenty years.")

Secure as he has always been in histories and his own estimation, von Stroheim came to the end of his directorial career abruptly in 1929. No one would have him near the operating end of a camera. So sudden was the freeze on von Stroheim products that one of his pictures remains unreleased to this day, although one scene from it, a close-up of Gloria Swanson, ironically appeared in *Sunset Boulevard*.

"Well, here I am, starting all over again," he said, waving away the unpleasant shadow of Hollywood. "I have been down and out several times. Once, after I was through directing, I came to France at fifty-two, without speaking the language, and made a career. Now I have a movie I wish to direct here called *The Fires of St. John*. It is about the time of planting, in the spring—excellent. It is hard to get money, but all it will take is 100,000,000 francs. That is less than $200,000 in Hollywood, not enough to make a B picture."

As he talked about this new project, von Stroheim's mood improved. He addressed himself to an appetizer of lobster and announced, in answer to my question, that he certainly considered himself an American, despite his position as an old master in France. Above all, he could not be considered a German. His link with things Teutonic had indeed grown tenuous before America entered the first war, for he had already spent eight years in the States at an odd assortment of jobs—singing in Second Avenue rathskellers in New York, clerking in a bank, serving a stretch in the U. S. Army, and cutting a natty figure as a riding master.

He even sold flypaper in San Francisco, where, if there were few flies, the housewives were fascinated by the salesman's suave European manners. Finally he became an extra in Hollywood; when war pictures were suddenly required, and suitably villainous Huns, von Stroheim shaved his neck and presented himself. "They didn't have the faintest idea how a German officer looked," he said, "but I had a mean face, and ever since, all German officers have been trying to look like me."

It is still an open question whether, in the case of von Stroheim, life imitated art or vice versa. After witnessing a private showing of *Grand Illusion* with Hitler and Goering, Dr. Goebbels is said to have remarked angrily that "No German officer ever looked or acted like him." (To which a French critic later retorted, "So much the worse for the Germans.")

As far as Teutonic background goes, he is authentic enough: his full name—Erich Oswald Hans Carl Maria von Nordenwall von Stroheim—sounds, as someone once remarked, like a parade with music. But although he was born in Vienna, in 1885, during the Strauss waltz period, and although he was briefly an Austrian officer (in the Bosnian troubles), he spent exactly one day in the Germany he helped a world to hate. That was in 1909, when he crossed it by train to take a boat from Bremen to America.

Presently von Stroheim perceived that I was eyeing the broad scar on his forehead. He was obviously pleased.

"It lasts very well, the scar," he remarked affably, and I was emboldened to ask how he got it.

"Damn foolishness," said von Stroheim. "In duelling, when I was young.

"Women, little insults in cafés, I was in trouble all the time," he went on happily. "Six times, I was not touched. Then this one came, on a Good Friday. I remember that. We fought with sabres, rubbed first with something like lysol. That avoids the infection. So this time, I got it in the forehead. I asked the doctor, like all duellists, to sew it up lousy as hell. That makes a good scar."

His villainous screen character, he explained, has given him trouble for years. When the first war involved America, von Stroheim did not yet possess his second papers for citizenship, and although he offered himself unsuccessfully to the Army he was obliged to report to the Department of Justice every week as an enemy alien.

At the beginning of World War II, von Stroheim was in France. He had barely been rejected for military service when he was arrested because he looked so much like a German officer on leave. "I got out of that by threatening to call my old friend Franklin D. Roosevelt. I admired President Roosevelt very much, but I have to tell you a secret. I never met him in my life.

"So after I am turned down again for a soldier, I decide to go back to Hollywood and be a villain for the duration.

"On the way to America, when I landed in Bermuda, there was all sorts of trouble over my passport. I was drinking quietly in a bar in the town when men began bringing me messages. Very mysterious, like a cheap Republic spy picture. First I was to go right away to the office of the Chief Customs Officer. Next I had to go right away to the British Military Governor. I got angry and wouldn't go. 'I am an American citizen,' I told them. 'You can't push me around.' I threatened to cable my friend Franklin D. Roosevelt. Fortunately they wouldn't give me a cable blank," said von Stroheim, who then pointed his fork at me triumphantly. "Do you know what the matter really was? The British thought I was a spy posing as Erich von Stroheim!"

CHRISTMAS PARCELS FOR OVERSEAS

Christmas parcels for members of the armed forces overseas should be mailed between October 15 and November 15.



She's the sort of woman who makes people exclaim:

"HOW YOUNG SHE LOOKS!"

Something may give her age away. An almost-grown daughter. Her laughing admission she graduated from college twenty years ago. But her attitude smooths the years away. She's vitally interested in things that interest "young people." She's alert and alive and wonderful.

And of course she chooses modern things for her own personal use, especially at those "trying times of the month." She uses Tampax sanitary protection, for example, because everything about it appeals to her. It does away with belts and bulky pads—it's easily disposed of—user's hands need never even touch it. Because it's worn internally, odor can't form. It can't even be felt, once it's in place.

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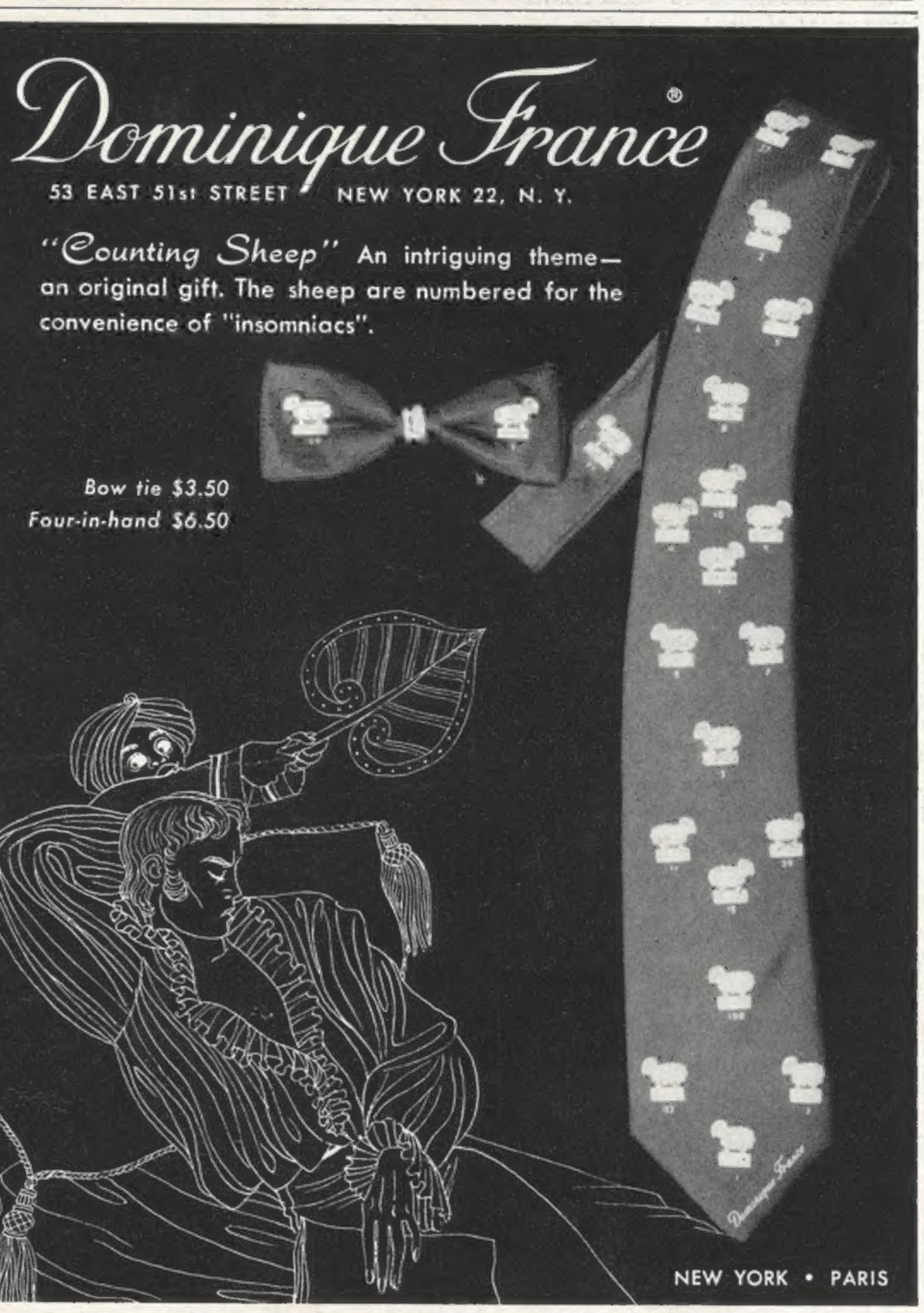


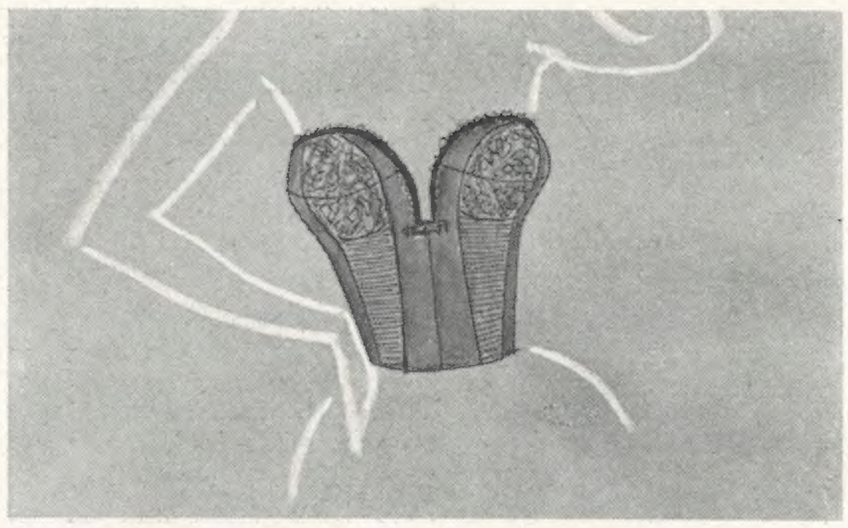
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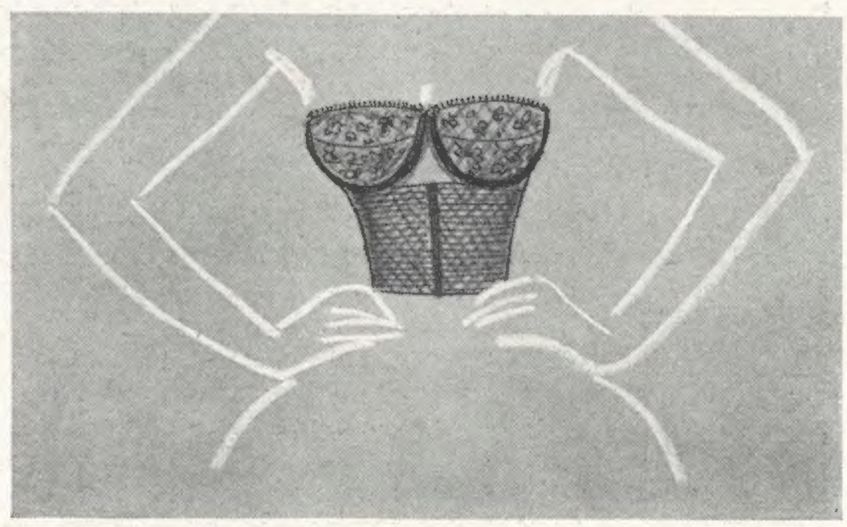
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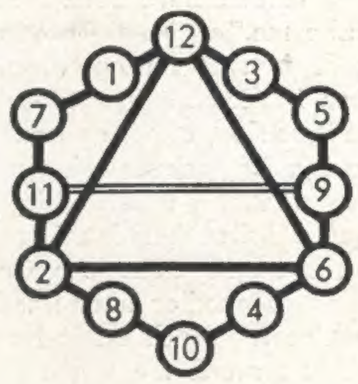


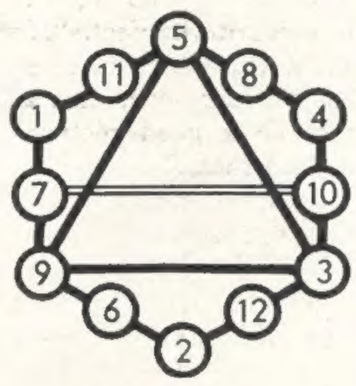


SEPTEMBER 15 VOGUE: A CORRECTION

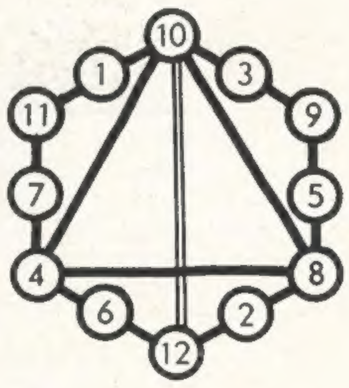
In reporting new strapless brassières in the September 15 issue, there were mistakes in two of the descriptions. We regret the errors—herewith, correct information. *At top:* For a moulded dress with a deeply cut neckline—a brassière wired to a deep line, practically guaranteeing a smooth rib cage (nylon satin centre panel; laminated lining). By Munsingwear, $8.50. Garfinckel's. *Directly above:* For a dress with a low, wide décolletage, a brassière with a low, wide ditto. Why the triangular opening? To avoid pressure. The body of the brassière: nylon power net. By Pauline Gordon, $11. Saks Fifth.

ANSWERS TO MIND-POLISHERS ON PAGE 125





1. The eight sums amount to: (a) 20 each; (b) 17 each.



2. The eight sums amount to 22 each.

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